

Goyescas: A Performer's Guide
By
Kristin Newbegin

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Chairperson Paul Laird

Joyce Castle

Mark Ferrell

Jerel Hilding

John Stephens

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The Dissertation Committee for Kristin Newbegin
certifies that this is the approved version of the following Dissertation:

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Chairperson Paul Laird

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Abstract

Opera in Spain developed slowly in comparison to its European neighbors in Italy, France, and Germany, whose traditions of opera were present beginning in the seventeenth century. Spain had a long tradition of spoken drama, many of which had robust musical components. The popularity of opera as a genre in other European countries perhaps inspired Spanish composers to create their own unique nationalistic style of opera in the seventeenth century: *zarzuela*. Zarzuela remained popular through the eighteenth and nineteenth centuries and eventually composers began to try their hand at writing opera in the nineteenth and twentieth centuries. One of the most recognized composers of Spanish opera during this period was Enrique Granados (1867-1916), who wrote the 1915 opera *Goyescas*.

Unlike opera in the standard language canon, there are limited resources available to performers as a guide to Spanish opera and pronunciation. In creating a performer's guide for Enrique Granados's opera *Goyescas*, I hope to offer an additional resource to singers for an opera that has no existing phonetic transcription and one English translation currently available. This guide includes an introduction to the work, which contains information about the composer, librettist, and the artist who inspired the work. It also contains a summary of the opera's plot and cultural influences that inspired writing the work, such as Goya's artistic influence, the piano suite it was modeled after, and the *majo* culture. The most substantial portion of this guide is an original English translation of Fernando Periquet Zuaznábar's libretto. The translation is accompanied by a word for word International Phonetic Alphabet transcription.

Goyescas: A Performer's Guide

Opera in Spain developed slowly in comparison to its European neighbors in Italy, France, and Germany, whose traditions of opera were present beginning in the seventeenth century. Spain had a long tradition of spoken drama, many of which had robust musical components. The popularity of opera as a genre in other European countries perhaps inspired Spanish composers to create their own unique nationalistic style of opera in the seventeenth century: *zarzuela*. Zarzuela remained popular through the eighteenth and nineteenth centuries and eventually composers began to try their hand at writing opera in the nineteenth and twentieth centuries. One of the most recognized composers of Spanish opera during this period was Enrique Granados (1867-1916).

Granados composed *Goyescas* in 1915 and paired it with a Spanish libretto by Fernando Periquet (1873-1940). He prepared the opera in one act with three tableaux with melodies from his 1911 piano suite, which was also called *Goyescas*. The suite is considered Granados's greatest and most influential work and was inspired by the paintings of Francisco Goya (1746-1828). At the turn of the twentieth century Granados began a stay in Madrid. He became fascinated with the Goyesque atmosphere that had saturated Madrid since the eighteenth century. He wrote during this time to his friend the pianist Joaquín Malats (1872-1912): "I am enamored with the psychology of Goya, with his palette, with him, with his muse the Duchess of Alba, with his quarrels with his models, his loves and flatteries. That whitish pink of the cheeks, contrasting with the blend of black

velvet; those subterranean creatures, hands of mother-of-pearl and jasmine resting on jet trinkets, have possessed me.”¹

Thus, *Goyescas* was born in the spirit and music of Granados. The piano suite was premiered in 1912 at the Teatro de la Comedia in Madrid and performed triumphantly throughout Europe with great public and critical success. Why, then, was it transformed into an opera? It was the great American pianist Ernest Schelling (1876-1937) who proposed the idea to Granados. They introduced him to Rouché, Director of the Paris Opéra, who agreed to produce the work, and also to the Director of the National Academy of Music and Dance in Paris who also expressed interest in premiering the opera *Goyescas* in Paris, barring unforeseen circumstances.² The libretto had to be fitted to existing melodies, which was very unusual for opera, but more common in musical theater. Though the opera is rarely performed, the piano suite is part of the standard Romantic piano repertoire.

In July 1914 Ernest Schelling organized a complete performance of the *Goyescas* piano suite at his villa Seligny on Lake Geneva. Granados himself was to play. The most celebrated musicians of the time gathered for the event. It was during the festivities to applaud the success of this performance that news was received of the declaration of World War I. The war prevented the projected premiere of the opera *Goyescas* in Paris,

¹ Harold C. Schonberg, *The Lives of Great Composers* (New York: W.W. Norton & Company, 1970), 395.

² Boston Athenaeum, “Granados and *Goyescas*: the catalogue of an exhibition honoring Enrique Granados and the American premiere of *Goyescas*.” (Exhibition at Boston Athenaeum Gallery, Boston, Massachusetts, January 18-30, 1982).

and through the efforts of Schelling authorization was obtained to perform the work at the Metropolitan Opera in New York. The premiere was to take place on 28 January 1916.³

It was the first opera ever to be performed in Spanish at the Met. Paired on a double bill with Leoncavallo's *Pagliacci*, the opera's cast included Anna Fitziu (Rosario), Giovanni Martinelli (Fernando), Flora Perini (Pepa), and Giuseppe De Luca (Paquiro).⁴ The opera was well received. Richard Aldrich wrote that the music was "profoundly felt and possessed an intensely national color."⁵ In spite of its success, the opera has never found a permanent place in the opera repertoire. It has not been produced again at the Met since its original five performances.⁶ Recently, *Goyescas* was presented at Central City Opera in 2003.⁷

Enrique Granados Campiña (1867-1916)

Enrique Granados was born in Lleida, Spain. As a young boy he studied piano in Barcelona with a family friend, José Junquera.⁸ In 1879 he began to study piano at Barcelona's Escolania de la Mercé with Francesc Jurnet. Shortly thereafter, Granados was encouraged to study with Joan Baptista Pujol, who was considered to be the best teacher of piano in Barcelona. He was a graduate of the Paris Conservatory and authored a piano

³ Carol A. Hess. *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), 27.

⁴ "Spanish Opera to have its premiere this week," *The New York Times*, January 23, 1916.

⁵ Richard Aldrich (uncredited), "World's premiere of opera 'Goyescas'," *The New York Times*, January 29, 1916.

⁶ The Metropolitan Opera Database, accessed April 15, 2016, <http://archives.metoperafamily.org/archives/frame.htm>

⁷ Janos Gereben. "Letter from Central City," *San Francisco Classical Voice* (2003): 15-17.

⁸ *Papeles íntimos de Enrique Granados*. (Barcelona: Amigos de Granados, 1966). 51-56.

method, *Nuevo mecanismo del piano* (A New Approach to Piano Technique), which helped to train a generation of Catalan pianists that included Granados, Albéniz, Vidiella, and Malats. Granados began studies with Pujol in 1880 and shortly after won the Concurs Pujol. The Concurs Pujol jury included Felip Pedrell (1841-1922) and this was Granados's first meeting with the important musicologist, critic, teacher, and composer.

The following year he began composition lessons with Pedrell. Pedrell dabbled in many musical activities but his primary interest was composition. Although many of his works were not well known, he was at the forefront of Catalan opera. His 1902 opera *Els Pirineus* was a noteworthy accomplishment. Pedrell was an active participant in the *Renaixença*, a mid-century movement that sparked a renewed interest in Catalan language and literature, and his affinity towards early music was aligned with the movement.⁹ Arguably, Pedrell's greatest contribution to the musical life of Spain was his claim as teacher and mentor to Albéniz, Granados, and Falla. Although Pedrell may not have had as large a success in his compositional work, he had largely influenced Spain's future generation of composers. Pedrell believed that Spanish composers should incorporate the musical language of their own country and was a strong proponent of nationalism in Spain. He published his manifesto *Por nuestra música* in 1891, and it was clearly inspired by the work of Wagner and his ideas regarding *Gesamtkunstwerk* and *Leitmotiv*. Granados shared Pedrell's affinity for Wagner, which can be heard in *Goyescas* through use of thick and rich orchestration and through composition. Albéniz also shared his love

⁹ Walter Aaron Clark. "Pedrell, Felipe." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 13, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/21186>.

for Wagner and had a profound effect on Granados. The two were contemporaries and shared many compositional influences.

Granados's lessons with Pedrell ended in 1886 when Granados began work as a café pianist to help financially support his family. Catalan entrepreneur, Eduard Condé, supported Granados's financial needs. He underwrote much of Granados's educational expenses and continued to support him by paying Granados a large sum of money to teach his children piano.¹⁰ Despite being one of the best-paid piano teachers in Barcelona, Granados understood that he would not receive the musical education he desired if he were to stay in Spain. After saving funds from teaching and performing, Granados left for Paris in 1887.¹¹

Upon arriving in Paris, Granados's goal was to enter the Conservatory, but he came down with typhoid fever and was unable to take the entrance exams. Granados then decided to study privately with Charles Wilfrid de Bériot (1833-1914). After two years abroad and several unsuccessful attempts to interest Parisian publishers in his music, Granados returned to Barcelona on July 14, 1889.¹²

Granados then negotiated the publication of his *Twelve Spanish Dances*. Published individually in the early 1890s, the *Spanish Dances* became the first work to be known internationally by Granados. The *Spanish Dances* proved to be among Granados's most popular works, with several performances following its publication. Eventually, Joan Lamote de Grignon and Rafael Ferrer orchestrated the *Spanish Dances*. García

¹⁰ Hess, 7.

¹¹ Walter A. Clark. *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2005), 28-29.

¹² J. Barrie Jones. "Enrique Granados: A Few Reflections on a Seventieth Anniversary," *Music Review* 47 (1987): 16-23.

Farià, however, completed the earliest orchestrated arrangement in three dances on 10 April 1892.¹³

In 1891 Granados participated in the founding of one of Barcelona's most visible musical ensembles, the Orfeó Català. Several choruses began to appear during this *Re-naixença* of Catalan music, but the Orfeó Català remained the most influential and longstanding chorus in Barcelona.¹⁴ In 1901, Albéniz, Morera, and Granados entered into a contract to establish a Teatre Líric Català in Barcelona. The plan was to present their upcoming Catalan operas and to explore the possibility of constructing new theater, which would consist of both classical and new works. Enthusiasm for the Catalan language was growing in Catalonia and Barcelona's composers were eager to promote Catalan sentiments through use of folk music and song. Morera, unfortunately, went behind their backs and obtained a contract for his opera to be performed at the Teatro Lírico in Madrid. As a result, the plans were dissolved. Granados and Albéniz continued their friendship until Albéniz was on his deathbed. Granados came to his bedside and played Albéniz their favorite musical works and, per Albéniz's death wish, Granados completed his unfinished piano pieces, *Azulejos*.¹⁵

In 1892 Granados met his future wife, Amparo Gal y Lloberas, a daughter of a Valencian businessman (See Figure 1 in the Appendix). In November of 1892 to 1895, Granados's name disappears from records of Barcelonan musical happenings. This long hiatus is often attributed his courtship and subsequent marriage to Amparo. They married

¹³ Hess, 9.

¹⁴ Clark, 73.

¹⁵ Clark, 122-123.

in 1893 and had their first child, Eduardo in 1894. After Eduardo came five additional children: Solita, Enrique, Victor, Francisco, and Natalia (Fig. 2).

In the following years, Granados gave several public performances of his compositions. In 1898, Granados returned to Madrid to premiere his first stage work, *Maria del Carmen*. Critics mentioned Granados's departure from the more familiar zarzuela form, especially his use of the orchestra as a protagonist rather than accompaniment.¹⁶ Even though audiences were troubled by Granados's departure from the familiar zarzuela, the opera was considered a success and was performed in several houses in Spain in the years following its premiere.

In 1898, during Granados's stay in Madrid, he saw the work of painter Francisco Goya (1746-1828) for the first time. The paintings housed at the Prado Museum were so impressive to Granados that he began to explore their musical potential. Later, in a 1915 interview Granados explained:

About seventeen years ago I put forth a work, which failed. It doubtless deserved failure; nevertheless, I was broken-hearted over the matter. Whatever may have been its faults as a whole, I felt convinced of the value of certain portions of it and these I carefully preserved. In 1909, I took them up once more, and reshaped them into a suite for piano.¹⁷

¹⁶ Hess, 15.

¹⁷ Herbert F. Peyser. "Granados Here for Production of Goyescas." *Musical America* 23 (1915): 3.

The bulk of his reworking of the early sketches took place during the years 1909-10. Granados described the results in a letter to Malats dated 31 August 1910: "And this summer I have composed a collection of *Goyescas*, works of great sweep and difficulty."¹⁸ Rafael Moragas describes a private performance of *Goyescas* (Book One) that took place in Barcelona that summer. Joaquín Pena and Isolda Wagner were among the guests. By the winter of 1910 Granados had not yet approached a publisher with *Goyescas*.¹⁹ The public premiere of the piano suite took place on 11 March 1911, in an all-Granados concert at the Palau de Música Catalana. *Goyescas* made a positive impression with press, being praised for "richness of melodic invention and the modernity of harmonies, particularly in 'Coloquio en la reja'."²⁰

In November 1912 an important partnership began when Granados met American pianist Ernest Schelling (1876-1939), who gave four concerts at the Teatro Principal in Madrid (Fig. 3). Schelling played a major role in promoting Granados's music. He acted as an agent and translator in all his negotiations with Schirmer, which resulted in a two-year contract. Schelling also sought out professional contacts for Granados. In 1912 he introduced Granados to baritone Emilio Gorgoza, the first internationally-famous singer to perform his *Tonadillas*.²¹ Most importantly, Schelling enthusiastically promoted Granados's music. By early 1913, when Granados was converting the piano suite *Goyescas* into an opera of the same name, Schelling suggested a performance to the Chicago Grand Opera. Campanini, the director at the time, showed no interest. Eventually Schelling ne-

¹⁸ Andres Ruiz Tarazona. "Enrique Granados: el ultimo romantic" (Enrique Granados: The Last Romantic) (Madrid: Real Musical, 1975): 110-113.

¹⁹ Rafael Moragas. "Records d'Enric Granados." *Mirador* (1935): 8.

²⁰ Pangloss. Untitled Review. *La Publicidad*, March 15, 1911.

²¹ Jean Rogers Longland. "Granados and the Opera *Goyescas*." *Notes Hispanics* 5 (1945): 95-112.

gotiated the contract with New York's Metropolitan Opera, which brought about the 1916 New York premiere of *Goyescas* (Fig. 4).²²

In 1913 the opera was still in its beginning stages. In a February 3 letter to Schelling, Granados explains his progress on related works in which he hoped might enable his continued work on *Goyescas* without financial strain. He had already selected a librettist, Fernando Periquet.²³ In May 1913, Granados considered visiting Schelling at his summer home in Switzerland but illness prevented him. In a letter to Schelling dated Barcelona, 18 July, Granados complains of inflammation. Even though he was sick, he spent the summer working on *Goyescas* (Fig. 5).

Illness continued to affect Granados, but he persisted in performing occasional concerts as well as his composing of *Goyescas*. Granados spent much of the summer of 1915 alone, finishing his orchestration at his summer vacation home. Granados gave one public performance in the fall of 1915, which would be his last in Barcelona. On November 16 Granados and Periquet signed a contract for the rights to *Goyescas* and set sail for New York City shortly after, arriving on December 15.²⁴

Granados's music was not completely unknown to New York audiences. Performances of selected works by international artists, such as the *Spanish Dances* and *Tonadillas* had already made their way to American ears.²⁵ The opera received ample press before the premiere of *Goyescas* as New York's first Spanish opera. During a re-

²² Longland, 8.

²³ De Larrocha, Alicia. "Goya of Music: Alicia de Larrocha Talks about Granados." *Opera News* 32, no. 6 (1967): 6.

²⁴ Hess, 29.

²⁵ Richard Aldrich. "Friends of Music Society, Enrique Granados, Pablo Casals," and "Goyescas" In *Concert Life in New York: 1902-1923*. (New York: G.P. Putnam's Sons, 1941), 494.

hearsal when it became apparent that more time was needed for a scene change, Granados composed an intermezzo, which the press highly publicized. Another last minute change was a switch in cast (Fig. 6). Lucrezia Bori was originally cast as Rosario but when she became ill, Anna Fitziu took her place. Opening night, January 28, was a success when there was “ecstatic applause after each of the first two tableaux and more at the end of the opera.”²⁶ Despite the success of opening night, after four performances of *Goyescas* it was never again performed at the Metropolitan Opera.

There are many reasons why *Goyescas* did not emerge as a part of the standard operatic repertoire. Richard Aldrich, an American music critic, commented on the weakness of the libretto, stating, “The dramatic quality of *Goyescas* is not of outstanding value. The drama is scarcely more than a sketch; there is little action; the development of motive is inadequate, hardly more than indicated.”²⁷ Another issue was the production expense. Each tableau of *Goyescas* requires a scene change and since the work only lasts an hour, it generally would need to be paired with another work, requiring a fourth set (Fig. 7-8). Even Granados was not completely happy with *Goyescas*, as numerous changes penciled into the piano manuscript might suggest.²⁸

Although scheduled to leave for Spain on March 8, their plans were delayed when President Woodrow Wilson invited them to perform at the White House. The Wilsons hosted the successful event as the first in a series of musicales that were planned. There were some 300 guests, including diplomats and ministers from several countries. The program was selected and arranged by the president’s daughter Margaret and included the

²⁶ “Rehearsal of *Goyescas*.” *New York Herald*, January 27, 1916, p. 13.

²⁷ Aldrich, 494.

²⁸ Hess, 31.

Allegro de concierto, *Spanish Dance No. 7 "Valenciana"*, *El pelele*, a Scarlatti piece, and a Chopin nocturne.²⁹ After a successful premiere of *Goyescas* and trip to America, Granados and his wife Ampara set sail to return home on March 11, 1916. They spent a few days in London before continuing their journey on March 24. They boarded the *Sussex* from Folkestone and while crossing the channel they were torpedoed by a German submarine. Both Granados and his wife drowned in the incident. After his death, the Spanish king Alfonso XIII gathered a collection for the children of Granados who had been orphaned. After his death, Schelling continued to deal with Granados's earnings and Schirmer. Granados's son, Eduardo, did not agree with what was owed and took control of Granados's estate and existing music. Due to poor organizational skills and hasty business decisions, much of Granados's music was lost. What remains today is a prime example of Spanish Romanticism that was so rarely demonstrated by twentieth-century Spanish composers.³⁰

The influence of Romanticism in a country so aligned with ideals of Nationalism can be largely attributed to Granados's musical mentors. Both Granados and Albéniz shared a love for Wagner and were influenced by this portion of Pedrell's musical tastes, in addition to his attraction to Spanish Nationalism. Wagnerisms in Granados's writing are evident in *Goyescas* through his favoring continuous music over separate numbers and the emphasis on orchestrational colors and equality with singers on stage. Albéniz also had a profound effect on Granados. The two were contemporaries and shared many compositional influences.

²⁹ An account of the evening appeared in "Wilsons Give Musicale: Distinguished Assembly Includes about 300 Guests," *Washington Post*, March 8, 1916, 4.

³⁰ Clark, 162-164.

Fernando Periquet Zuaznabar (1873-1946)

Fernando Periquet was a native of Valencia and started writing and painting at an early age. He moved to Madrid at the age of sixteen to become a journalist. He eventually joined the offices of the weekly periodical *El Clamor* (1893) and began work in investigative journalism. At age twenty-five he married Flora Rupilanchas, with whom he had seven children. In his thirties, he was producing bureaucratic reports, novels, plays, libretti, and song lyrics. Although Periquet was, as Spanish scholar Márquez Villanueva describes him, a “mediocre novelist and playwright,”³¹ he became director of the newspaper *El liberal* and a freelance journalist.

It is difficult to follow his literary development because little of his writing remains today. Periquet’s descendants have preserved clippings of articles by him, but beyond that, not much remains. It seems he began his writing career in 1907 with a comedy that included songs, followed in 1909 by the first of his novels. Periquet also was interested in the history of Spanish song and singers. In 1915 he published the biography of a famous performer nicknamed “La Fornarina.”³² He was most active in the years of 1910-1916 while working with Granados and publishing in many other areas. After his return to Spain from the 1916 New York premiere of *Goyescas*, he continued to write poetry and prose, producing a number of articles about Granados and at least one play and a zarzuela libretto called *Carnavales Españoles*. In 1917 he began, but did not finish, another libret-

³¹ R.G. “*María del Carmen*, de Granados,” *Mirador*, December 5, 1935, 8.

³² Clark, 233. In August 1910 Periquet published a review in *El liberal* of a performance by la Fornarina in Barcelona’s Teatro Apolo.

to titled *Alborada en el Priorato*. Periquet never found another collaborative partner like Granados and the work was not finished.

He was also devoted to the works of Goya and promoted himself as the leading authority on everything having to do with the artist and his works.³³ According to Periquet, he first met Granados in Madrid in 1894 at a gathering with Albéniz, who was in town directing another show.³⁴ They become closer during their work on *María del Carmen* in Madrid, and Granados became more interested in the work of Goya through Periquet's influence. Granados's attraction to Goya's art seems to have been kindled by a visit to the Prado museum with Periquet in 1898. Granados and Periquet were trying to revive what they considered a neglected national treasure, the *tonadilla*, a light form of musical theater popular in the eighteenth century.

Since their meeting in the 1890s, Granados and Periquet had been interested in Spanish art of the late eighteenth-century, epitomized by the paintings of Goya, the *tonadilla*, and the satires of Ramón de la Cruz. The loss of the Spanish-American War darkened the national mood and made these national achievements even more important in the end of the century. Periquet's long-standing friendship with Granados and his idea to join forces and reinvent the *tonadilla* helped to create a chain of events that would lend itself to the creation of *Goyescas*.

In addition to Schelling, Periquet also encouraged Granados to write an opera version of his popular piano suite, *Goyescas*, as he was enthusiastic about writing the libretto. The creation of *Goyescas* is among one of the most unusual in opera history. Based on

³³ Mark Larrad. "The Catalan Theatre Works of Enrique Granados" (PhD diss., University of Liverpool, 1992), 35.

³⁴ Ibid., 180.

Granados's earliest drafts of the work, the title page for "Los majos enamorados" tells us it is a *drama lírico* in one act and four scenes. Granados had not yet decided on a librettist, since the author of the book is simply indicated with some dashes. Based on this evidence, it is clear that Granados's work precedes his partnership with Periquet. As Periquet described it, Granados "wrote his enchanting score, without words, in absolute liberty, visualizing in his mind's eye the entire cavalcade of Goya-esque characters, majas, duchesses, royal guards, witches and witches' Sabbaths."³⁵

Shortly after, Granados invited Periquet to collaborate and he offered Granados a story line in the form of narrative poetry, which used meters from the *romance* and *seguidilla*. This functioned less like a libretto and more like a guide for Granados as he continued his work creating the opera. Once Granados finished the composition, he gave Periquet the task of putting words to the music. At one point, Periquet had only four notes to work with in order to create an agreement to duel between two protagonists. When Periquet begged Granados for more musical room to better fit the text, the composer would not budge. Periquet eventually settled on "¿Hora?" "Las diez." ("What time?" "At ten.>").³⁶

After the premiere of *Goyescas*, there was a general agreement that the libretto was weak and not adequate for such a great work of music. However, these critics may not have understood the extent to which the composer confined Periquet. They may have also been unfamiliar with the simple *sainetes*, or one-act comedies, of de la Cruz (1731-

³⁵ Quoted in "Goyescas o los majos enamorados," *ABC*, February 1, 1916, 12. "Así escribió su encatadora partitura, sin palabras, en absoluta libertad, viendo en su mente toda una cabalgata de figuras goyescas, majas, guardias reales, brujas, aquelarres." Translation by the author.

³⁶ Clark, 141-144.

94), which were models for Periquet's work.³⁷ Nevertheless, Periquet's ideas about the perfect libretto may give us pause: "But, as I also hold that the plot of an opera should be as simple as to be even within a child's grasp, I made of my libretto the simplest story that I have ever written."³⁸ If nothing else, Periquet should receive credit for accomplishing what he intended to achieve.

Francisco José de Goya y Lucientes (1746-1828)

Francisco Goya was arguably one of the most influential Spanish artists of the late eighteenth and early nineteenth centuries. He was active as a painter for over six decades and produced over 700 paintings, 900 drawings, and 300 prints. He was so well known that he became known as the "Apelles of Spain" (named after Appelles of Kos, a renowned painter of ancient Greece) and a painter of international prominence.³⁹

Goya was born in Fuendetodos, Aragón to a lower-middle class family. He began to study painting as a boy with José Luzán Martínez (1710-85) after moving to Saragossa with his family. He entered competitions at the Real Academia de Bellas Artes de San Fernando in Madrid in 1764 and 1766, but failed at both attempts. After his absence of luck competing he traveled to Rome to study. While in Rome he began studies with Francisco Bayeu (1734-1795) in 1771. That same year, Goya entered the Parma Accademia

³⁷ For more information on de la Cruz, please refer to the following: Emilio Cotarelo y Mori, *Don Ramón de la Cruz y sus obras; ensayo biográfico y bibliográfico* (Madrid, Impr. De J. Perales y Martínez, 1899).

³⁸ Clark, 141-144.

³⁹ Janis A. Tomlinson. *Francisco Goya: the tapestry cartoons and early career at the court of Madrid* (New York: Cambridge University Press, 1989), 6.

competition and won second place. While placing in the competition, Goya considered second place a loss and shortly after returned to Saragossa.⁴⁰

In 1773 he married Josefa Bayeu, sister of the painter Francisco Bayeu. With the assistance of Francisco Bayeu, Goya was offered the chance to paint cartoons for tapestries that would be made at the Royal Tapestry Factory of S. Bárbara in Madrid. Goya arrived in Madrid in 1775 and set to work. Subjects from everyday life, some of which may have inspired Granados's writing of *Goyescas*, inspired many of his cartoons.⁴¹

In 1780 Goya became a member of the Academia de S. Fernando, and in 1785 he became an adjunct director of painting. Due to the war with England causing unforeseen financial issues, the Royal Tapestry Factory closed in 1780. As a result, Goya had to look for other employment that eventually brought him back to Saragossa. While in Saragossa, he worked at the Basilica of S. María del Pilar painting the dome with his brother-in-law, Bayeu. Bayeu argued with Goya over the decency of his paintings subject matter and their friendship ended shortly thereafter. In 1781 after the friendship dissolved, Goya returned to Madrid.⁴²

After his return, Goya received a commission for the altarpiece to be painted at S. Bernardine of Siena in Madrid. This commission was a turning point in Goya's career; after his altarpiece work, he received several prestigious commissions through the next decade from numerous patrons. Some of Goya's patrons included Don Luis de Borbón, the Count of Altamira, and the Duke and Duchess of Osuna. In 1792 Goya became the

⁴⁰ Priscilla E. Muller. "Goya, Francisco de," *Grove Art Online*, (2004), accessed March 19, 2016, <http://www.oxfordartonline.com.www2.lib.ku.edu/subscriber/article/grove/art/T033882>.

⁴¹ Gaston Pulain. *Francisco Goya (1746-1828)* (Paris: Hachette, 1966).

⁴² Muller, "Goya, Francisco de."

painter to the king and once again began creating tapestry cartoons at the royal factory that had since reopened. After the death of King Charles III in 1788, Goya became the court painter and continued his work in portraiture. That same year, Goya presented the Academia de S. Fernando with recommendations for curriculum revisions. He criticized the trivialization of art through competitions, prizes, and lessons of geometry and perspective. Later that year he suffered from severe illness and became deaf as a consequence. During his period of recovery, Goya painted a number of uncommissioned works that became sought after by patrons and collectors.⁴³

In the 1790's, Goya began drawing subject matter that was based on real life subjects, caricature, and fantasy. Following his health struggles, his subject matter started to become more pessimistic and dark. His work began to reflect a bleak outlook on current happening in politics and life in Spain. He continued these drawings until the time of his death. During this same period, he also became interested in printmaking. By 1797, he had created a series of satirical sketches known as *Los Caprichos*. These sketches were some of the first of Goya's work to be recognized outside of Spain. After they were published, Goya was awarded the ultimate position for a court artist: *Primer Pintor de Cámara*.⁴⁴

Along with his sketches and printmaking, Goya continued his portrait work and religious commissions. In 1800-1808 he created several works for Manuel Godoy, Prime Minister of Spain at the time, which included the *Clothed Maja*. In 1810 he started work on a series of sketches known as the *Disasters of War*. These images were inspired by the gruesome and troubling accounts and images of Napoleon's invasion of Spain in 1807.

⁴³ Tomlinson, 10-13.

⁴⁴ Gaston Poulain. *Francisco Goya (1746-1828)*.

The majority of Goya's work after 1814 was uncommissioned and as a result is difficult to date. Goya continued his work painting portraits of the monarchy. Goya also continued to create large-scale scenes, which culminate with his "Black" paintings. These paintings were done in oil directly onto the walls of the *quinta del sordo*. Goya purchased the house on which these paintings exist in 1819. The images painted on the house included ritual, fantasy, and myth and were transferred from the walls to canvas in 1819. Today they are housed in the Museo del Prado.⁴⁵

Following the liberal triennial of 1820-23, Goya went into hiding for reasons unknown. He received permission from the court to travel to France and eventually arrived in Paris in 1824. He took residence with Leocadia Weiss and her daughter Rosario in Bordeaux. The relationship between Weiss and Goya is unclear, as she may have been a distant relative or maid, but what is certain is that they were lovers. Weiss was the subject matter of Goya's mural *La Leocadia*, which was part of his "Black Paintings" series. While living in Bordeaux Goya painted portraits of friends, drew, and continued practicing the art of lithography.⁴⁶

In 1826 he returned to Madrid for a short trip to request retirement from his position as court painter. As a result of his years of service and old age, the court elected to continue to support Goya. He returned to Bordeaux where he died two years later on 16 April 1828, following a stroke at the age of 82.

⁴⁵ Priscilla E. Muller. "Goya, Francisco de."

⁴⁶ Ibid.

Majismo and Spanish Identity

A significant argument occurred in Spain in the 1890s and early 1900s regarding Spain's place in the world and its future. In the end of the nineteenth-century conservative politicians like Antonio Cánovas promoted xenophobia and caused distrust, while also encouraging the idea that Spain was a major force of power. Spain's loss of the war in 1898 with the United States made it difficult for Spaniards to embrace the idea of Spain as a potent military force. Ideas of national pride seemed unattainable after the humiliation of losing the war.

In reply to this crisis, the vital question surfaced, "Should Spain recast herself, importing from [northern] Europe all the trappings of ideology and material progress, or *should Spain retrench to her traditional self, casting aside liberalism, as well as economic and technological values?*"⁴⁷ In other words, Spain had to choose between conservative and liberal ideals. These were the issues that concerned writers that were collectively known as the Generation of '98. Miguel de Unamuno (1864-1936), one of the leading writers of the group, found a solution in his 1895 essay *En torno al casticismo* (On Casticism) that had an overwhelming impact on artists and intellectuals during the Spanish-American War. *Casticismo* means a genuine "Spanishness" and sense of national pride. Unamuno thought that Spain could Europeanize without losing its own national identity.⁴⁸

⁴⁷ Francisco Márquez Villanueva. "Literary Background of Enrique Granados" (paper read at the "Granados and *Goyescas*" Symposium, Harvard University, Massachusetts, January 23, 1982). *Journal of the Center for Iberian and Latin American Music*, <http://www.cilam.ucr.edu/diagonal/index.html>. Emphasis added by Villanueva.

⁴⁸ Ibid.

The role music played in the reinvention of Spain's national identity is central to understanding the significance of Granados. His nostalgic interest to Castile and Madrid *circa* 1800 would be expressed in a musical idiom that was both European and *Casticista*, bridging the gap between liberal and conservative just as Unamuno had suggested. Granados blended two opposites. Granados's interest in the work of Goya blossomed at a time when Spain was searching its past for great figures that exemplified the Spanish soul. Goya's portrayal of the everyday life and people of Spain resonated with Granados's desire to capture the spirit of his homeland through the use of its folk music, especially that of Goya's time.⁴⁹

In particular, the bohemian character of the *majo* and *maja* captivated Goya. This highly romanticized image that dominated Madrid in the late eighteenth and early nineteenth centuries was a fascination known as *majismo*. The *majo* was a handsome, dashing man with his large wig, lace cape, velvet vest, stockings, hat, and sash in which he always carried a knife.⁵⁰ The *maja*, his female equivalent, was brazen and streetwise. She worked at lower-class jobs, as a servant or vendor. She also carried a knife, hidden under her skirt.⁵¹ Lengthy courtships between the *majo* and *maja* were the norm. The word *majo/a* remains such an influence in Spanish culture that it has endured as a way of something that is attractive or desirable.

⁴⁹ Walter A. Clark. "Spain, the Eternal Maja: Goya, Majismo, and the Reinvention of Spanish National Identity in Granados' *Goyescas*," *Journal of the Center for Iberian and Latin American Music*, <http://www.cilam.ucr.edu/diagonal/issues/2005/majismo.html>, 1.

⁵⁰ Miguel Salvador. "The Piano Suite *Goyescas* by Enrique Granados: An Analytical Study" (DMA essay, University of Miami, 1988), 11.

⁵¹ Deborah J. Douglas-Brown. "Nationalism in the Song Sets of Manuel de Falla and Enrique Granados" (DMA document, University of Alabama, Tuscaloosa, 1993), 75. See also Tomlinson, 32-33.

The *ilustrados* (upper-class of the Enlightenment) of Goya's time looked down at *majismo*. All the same, lower-class tastes in fashion and pastimes became popular in the social circles of nobility, who were bored with the routine formality of court life. The upper class attempted to mimic the dress and mannerisms of the free-spirited *majos* and *majas*. One of the most famous followers of the *majas* was the thirteenth Duchess of Alba, Teresa Cayetana (1776-1802), who was the subject of several paintings and drawings by Goya.⁵²

Not only did the work of Goya inspire Granados, but also the writings of Ramón de la Cruz, who was the leader of literary *majismo* during Goya's lifetime. His *sainetes* portray the everyday life in Madrid of that period.⁵³ Both Goya and de la Cruz served as inspiration for composers writing around 1900 who were hoping to infuse their compositions with the essence of *majismo*.

Granados used his nostalgic inspiration of the Spain of the past to create a work that was and still resonates as thoroughly Spanish. Utilizing the impactful work of Goya and the ever-present ideal of Spanish *majismo*, Granados successfully composed a work that paid homage to his homeland. Spain, the eternal *majo*: a country that was deeply rooted in tradition and national pride, but also was moving toward the future.

⁵² Clark, "Spain, the Eternal Maja", 2.

⁵³ The word *sainete* comes from *sain*, which is the fatty part of a kill that is given to dogs. *Sainete* literal translates to a treat or delicacy.

Goyescas: Synopsis of the Opera

First Tableau

The majos and majas are enjoying a beautiful day outside the Church of San Antonio de la Florida. As the Manzanares River flows in the distance, the fancy-free group spends their time dancing, eating, and playing a traditional game known as the *pelele*. This game involves a straw figure being thrown into the air using a stretched out sheet. As the majos and majas flirt and gossip, Paquiro enters, surrounded by women. He tells all of the women that they are rare garden flowers, and they pine for him, but all of the women know that he belongs to Pepa. Pepa arrives riding her horse-drawn cart, and the majos gather around her to admire her beauty, as she thanks them for making her feel welcome. Suddenly, the noble lady Rosario arrives looking for her lover Fernando. Paquiro immediately approaches this mysterious woman. He remembers a time when she attended one of their candle-lit balls, and invites her again that very night. Rosario ignores him, but Fernando, a captain of the royal guard, doesn't seem to notice her indifference. Fernando thinks that Rosario was flirting with Paquiro, and while she denies it, Fernando does not trust her. Fernando agrees that Rosario will accept the invitation, and he will go with her. They leave quickly, and after making plans to sabotage Fernando and Rosario, Pepa and Paquiro leave on their horse-drawn cart.

Second Tableau

That night at the ball, all the majas are dancing, while the majos watch attentively. Fernando and Rosario make an entrance and Pepa wastes no time making fun of them as soon as they walk through the door. Fernando promises Rosario that he will defend her honor. Soon after, Paquiro makes a scene asking Rosario to dance and Pepa becomes jealous of his attention to Rosario. Fernando insults Paquiro, despite Rosario's objections. Paquiro proposes that both him and Fernando have a duel to settle the dispute. A fight begins and Rosario faints amidst the excitement. After the men decide on a time and place for the duel, Fernando leaves with Rosario. Pepa then leads the majos and majas in a *fandango*.

Third Tableau

Later that evening, Rosario rests on a bench in the palace garden, listening to the melancholy song of a nightingale in the moonlight. Fernando approaches the house, calling her name. She answers him sadly and he doubts her faithfulness to him. They share a tender exchange, quickly ruined by the presence of Paquiro, who is lurking in the background preparing to duel. Fernando attempts to leave, and Rosario embraces him, pleading with him not to go. Fernando pulls himself away, promising that he will return triumphant, and leaves. Rosario follows him, and the duel commences. At the end of the duel the two voices of Fernando and Rosario scream in the evening's darkness. Fernando is critically wounded and Rosario rushes to his side. Paquiro leaves the scene and Rosario drags Fernando to the bench where the two had just exchanged loving words. Rosario

holds him in her arms and they share one last passionate kiss before Fernando dies in her embrace.

A Note On Translation

A predicament in contemporary staging of opera is whether to present a work in its original language, or in the vernacular. Both arguments have their merits, causing disagreements based on authenticity, integrity, accessibility, and cultural context.

Many opera companies choose to produce their work in the original language with English supertitles. The original English translation, prepared by James Weldon Johnson, was written for performance.⁵⁴ Because of this it is not an accurate translation but rather one that favors musical text setting and poetic ideals. For singers and audiences to accurately understand the atmosphere Granados created, I believe a more accurate translation is necessary. This new translation remains devoted to the original text—even if at times awkward in English—providing greater insight into the cultural nuances of *Goyescas*.

Critics of *Goyescas* rebuked the libretto as lacking substance. Upon closer inspection, what might have appeared to be clumsy writing on Periquet's part is a subtle illustration of the intentional lack of verbal precision of the *majo*. The *majos* and *majas* of eighteenth-century Spain affected the lifestyle of the nobles. Subsequently, the *majos* of Periquet's libretto speak with internal rhymes, word play, and inverted syntax, generally obscuring instead of clarifying meaning. Tactless vocabulary choices, such as the animalistic *hembra* for woman instead of the more dignified (and de-sexualized) *mujer*, testify to Periquet's inherent comprehension of this complex role-playing. This is especially

⁵⁴ Enrique Granados, *Goyescas*, trans. James Weldon Johnson (New York: G. Schirmer, Inc., 1915).

prevalent when the *majos* share the stage with Fernando and Rosario, nobility who speak a Spanish that is elegant and simplistic.

Capturing the essence of *majismo* when translating Spanish into English is a difficult task. Complications arise in finding cultural and idiomatic equivalents that translate from Spanish into English. Creating a clear image of the disparity between the *majos* and the nobles is just as challenging, because unlike Spanish, there is no distinction between formal and informal pronouns in English. In addition, my translation ignores English grammar in an attempt to offer as accurate a translation as possible. As a result, some words have not been translated—vocabulary that is essential to the Spanish libretto and whose translation would have no clear meaning in English translation. *Majo* has no English equivalent that sufficiently describes the cultural associations of the term as used in the libretto. Other terms that I elected not to translate include:

Pelele: Literally, a *pelele* is a dummy doll made of straw or rags that the Spaniards would set out on their balconies and play games with during Carnival. It is also referenced as a derogatory term used to refer to someone who is a simpleton or foolish.

Baile de Candil: While *candil* is a candle or lantern in Spanish, in Spain *baile de candil* was used in the seventeenth-century to describe a wild party that was attended by the lower class and the nobility who wished to imitate them. The name denotes that the only light at these parties would often be oil lamps or candles. These parties were known for their music, particularly flamenco, and often were attended by the upper class in disguised *majo* dress.

What follows is a pronunciation and translation guide to the libretto of *Goyescas*. Each phrase consists of three lines. The top line is an International Phonetic

Alphabet transcription of the Spanish, the middle line consists of the original Spanish text from the libretto, and the last line of each grouping of three is my original, word for word English translation.

GOYESCAS

Characters

Rosario, a highborn lady
 Fernando, a young officer, her lover
 Paquiro, a *toreador*, or, bullfighter
 Pepa, a young girl of the people, Paquiro's sweetheart
 Majos & Majas

Madrid, Circa 1800

Tableau I

CHORUS

a'ki 'komo a'la, a'ki 'komo a'la
 Aquí como allá, aquí como allá
 Here like there, here like there

mað'rið su ale'yria ar'ðjente ðera'mando es'ta.
 Madrid su alegría ardiente derramando está.
 Madrid is shedding it's burning joy.

CHORUS WOMEN

¡en un tris! ke por a'mar ðen'dra a ðar em pe'lele kjem 'fie i no 'þele.
 ¡En un tris! Que por amar vendrá a dar en pelele quien fie y no vele.
 In a moment! That love will come to rely on a pelele who does not ensure.

¡'salta! un 'ombre a'si 'nunka 'falta.
 ¡Salta! Un hombre así nunca falta.
 Jump! Such a man never fails.

CHORUS MEN

ke 'naðje 'sjente 'komo la 'xente ðe 'este pa'is.
 Que nadie siente como la gente de este país.
 That nobody feels like people of this country.

g'rata a'leyra, ke en el am'bjente 'flota ja.
 Grata alegría, que en el ambiente flota ya.
 Great joy, that is fleeting in the atmosphere.

CHORUS WOMEN

'benga kor'texo β'raβo i xen'tilmaz no un θaskan'dil.
 Venga cortejo bravo y gentil...mas no un zascandil.
 Come brave and gentle courthip...but not like a rascal.

ke 'una ma'nola me'xor βa 'sola ke akompa'naða por un θaskan'dil.
 Que una manola mejor⁵⁵ sóla que acompañada por un zascandil.
 That a manola is best alone, than accompanied by a rascal.

CHORUS MEN

beð si 'esa 'kara ðe a'mor kon'swelo a'λarse 'pweðe si no es a'ki!
 ¡Ved si esa cara de amor consuelo hallarse puede si no es aquí!
 See if in that face of love consolation can be, if not here!

'loko tras 'eλaz 'boi!
 ¡Loco tras ellas voy!
 It's crazy going after them!

ke al fin, ser um pe'lele 'naða me 'ðwele si afortu'naðo 'soi. ¡ba!
 Que, al fin, ser un pelele nada me duele si afortunado soy. ¡Va!
 At last, if I am lucky enough to be a pelele, nothing can hurt me. Go!

no kam'biara ni por el 'θjelo, 'embras ke son a'si.
 Yo no cambiara ni por el cielo, hembras que son así.
 I would not trade, not for the heavens, females such as these.

CHORUS WOMEN

si el manθa'nares i la flo'riða son 'nwestra 'βiða,
 Si el Manzanares y la Florida son nuestra vida,
 If the Manzanares and Florida are our life,

lo es tam'bjen el ka'riño ðe un ga'lan ke a'si. jense'yiða!
 Lo es también el cariño de un galán que así. ¡Enseguida!
 So is the love of a lover like this. Immediately!

'diθen ke el 'βjento ðel gwaða'rama 'ða 'fe a kjen 'ama.
 Dicen que el viento del Guadarrama dá fé a quien ama.
 They say the wind of Guadarrama gives faith to whom he loves.

si ða'ra, j a la 'βista el 'kaso es'ta,
 Si dará, y a la vista el caso está,
 If they do, as appears to be the case,

⁵⁵ Score has misprint. Anytime the word “major” appears in the libretto, it has been corrected to “mejor.”

pwez 'maxas i 'maxos son en 'toða ok'kasjom mo'ðeloð ðe 'passjon.
 Pues majas y majos son en toda ocasión modelos de pasión.
 Then majas and majos are in all occasions models of passion.

CHORUS MEN

¡A! ¡ba!
 ¡Ah! ¡Va!
 Ah! Go!

CHORUS WOMEN

kores'sponða a 'nwestro a'fan. gra'ðexo su'til, do'naire sim par,
 Corresponða a nuestro afán. Gracejo sutil, donaire sin par,
 Correspond to our desire. Subtle wit, matchless grace,

Tan 'solo se 'pwe
 tan sólo se puedan hallar aquí.
 Only here they can find.

ez 'þano 'toðo ar'ðið ke in'tente ðes'þjar tal 'þjento tal 'þjento ðe mað'rið.
 Es vano todo ardid que intente desviar tal viento de Madrid.
 It is futile to try to scheme to divert such wind of Madrid.

¡sal i na'þaxas, 'flores i 'maxas, son 'kosaz ðe a'ki!
 ¡Sal y navajas, flores y majas, son cosas de aquí!
 Salt and knives, flowers and majas are things of here!

CHORUS MEN

¡a! sus 'ojos ¿'ke 'tendran? ke o'freðen i no ðan? ¡a!
 ¡Ah! Sus ojos ¿qué tendran? Que ofrecen y no dan? ¡Ah!
 Ah! Your eyes, what do they have? They offer and do not give? Ah!

'poka ale'ýria el sol 'djera 'pese a su po'ðer,
 Poca alegría el sol diera pese a su poder,
 Little joy did the sun give, despite your power,

si 'entre no'sotroz no u'þjera el a'mor a la mu'xer.
 Si entre nosotros no hubiera el amor a la mujer.
 If between us there was no love for women.

¿'pjensas em mi? kon'testa, 'di. ¡pwez 'þweno 'fwerá ke en la pra'ðera
 ¿Piensas en mi? Contesta, dí. ¡Pues bueno fuera que en la Pradera
 Think of me? Say an answer. Say, good it would be if on the Pradera

fal'tase a'mor! ¡a'mor!
faltase amor! ¡Amor!
there was no love! Love!

no se ʎa'mara flo'riða, si. no 'ðjera 'βiða a 'esa flor. ¡la 'mas er'mosa flor!
No se llamara Florida, si no diera vida a esa flor. ¡La más Hermosa flor!
It is not called Florida, yes. Life is not given to this flower. The most beautiful flower!

CHORUS WOMEN

ke el repar'tir ðjos suz 'ðonez nos 'puso a mon'tonez la sal em mað'ri.
Y el repartir Dios sus dones nos puso a montones la sal en Madrí.
When God distributed his gifts he put bucketfuls of salt in Madrid.

¡em maðrið! 'pero no ðe ing'rataz nos ta'tʃeis, ke 'esa 'ɣraθja ke noz 'βeis
¡En Madrid! Pero no de ingratas nos tachéis, que esa gracia que nos veis
In Madrid! But do not accuse us of being ungrateful, if the charm you see in us

i ke os 'aθe suspi'rar. ¡risa i 'tʃiste i ðespar'paxo! 'solo a um 'maxo 'aθe ɣo'θar.
Y que os hace suspirar. ¡risa y chiste y desparpajo! Sólo a un majo hace gozar.
Makes you sigh. Laughter, humor, and confidence! Only a majo it will please.

¡'pero βeð!
¡Pero ved!
But see!

CHORUS MEN

¡el a'mor! ¡no 'se si 'fwera ðe 'aki 'sjnten las 'embras i'ɣwal frene'si!
¡El amor! ¡No sé si fuera de aquí sienten las hembras igual frenesí!
Love! I do not know if it was from here the women feel equal frenzy!

CHORUS WOMEN

(*Al Pelele/To the Pelele*)
¡'poko le 'falta 'para ke 'βwele!
¡Poco le falta para que vuele!
Little does he need to fly!

CHORUS

¡'salta, pe'lele, 'salta ke 'salta! ¡ba! ¡ba!
¡Salta, pelele, salta que salta! ¡Va! ¡Va!
Jump, pelele, jumping, jumping! Go! Go!

CHORUS WOMEN

g'rata ale'ɣria ke en el am'bjente, 'flo'ta ja, a'ki em mað'rið.
Grata alegría que en el ambiente, flota ya, aquí en Madrid.
Great joy in the air, flowing, here in Madrid.

'sjempre el a'mor 'yoθa sal'tar. ¡ba! 'sjempre el a'mor 'yoθa al sal'tar.
 Siempre el amor goza saltar. ¡Va! Siempre el amor goza al saltar.
 Love always enjoys jumping. Go! Love always enjoys jumping.

CHORUS MEN

¡pe'lele 'fwerá, si jo pu'ðjera, si jo pu'ðjera!
 ¡Pelele fuera, sí yo pudiera, si yo pudiera!
 Pelele outside, if I could, if I could!

'xoβen 'o 'βjexo, 'sjempre el kor'texo βiβi'ra em mi.
 Joven ó viejo, siempre el cortejo vivirá en mi.
 Young or old, courtship will always live in me.

!'kampo i mu'xeres son dos pla'θeres, bjen 'klaro es'ta!
 ¡Campo y mujeres son dos placeres, bien claro está!
 Countryside and women are two pleasures, well of course!

mas por lo er'mosas som peli'γrosaz ðe 'soβra ja.
 Mas por lo hermosas son peligrosas de sobra ya.
 And because of their beauty they are even more dangerous.

CHORUS WOMEN

si el manθa'nares i la flo'riða son 'nwestra 'βiða,
 Si el Manzanares y la Florida son nuestra vida,
 If the Manzanaers and the Florida are our life,

lo es tam'bjen el ka'riño ðe un ga'lan ke a'si, jense'γiða!
 lo es también el cariño de un galán que así, jenseguida!
 So is the love of a gallant who is so, immediately!

'xoβen 'o 'βjexo 'sjempre un kor'texo βe're traz 'mi.
 Joven ó viejo siempre un cortejo verá tras mí.
 Young or old, I will always see courtship after me.

ke 'una 'embra en'θjera 'kwanto en la 'tjera no ez βala'ði,
 Que una hembra encierra cuanto en la tierra no es baladí,
 That a female closes up when in the earth is not trivial.

j ez 'βano 'toðo ar'ðið ke in'tente ðes'βar 'este 'βjento ðe mað'rið.
 y es vano todo ardid que intente desviar este viento de Madrid.
 And everything is a futile ploy to try to divert this wind of Madrid.

CHORUS MEN

'salta, pe'lele, ¡ba!
 Salta, pelele, ¡Va!
 Jump, pelele, go!

'ante 'unoz 'laβjoz min'tjendo a'γraβjos, xa'maz 'ðoi 'paso a'tras. ¡ba!
 Ante unos labios mintiendo agravios, jamás doy paso atrás. ¡Va!
 Before a pair of lips feigning greivances. I never step back. Go!

¡pwez 'γoθo 'mas! ¡'mas!
 ¡Pues gozo más! ¡Más!
 But I enjoy more! More!

CHORUS WOMEN

kores'ponde a 'nwestro a'fan.
 Corresponde a nuestro afán.
 It corresponds to our desire.

sus 'oxos, ¿ke 'tendran, ke o'freθen i no ðan ¡a!
 Sus ojos, ¿que tendran, que ofrecen y no dan ¡Ah!
 His eyes, what do they have that they offer and do not give? Ah!

PAQUIRO

a'roma 'ðais al 'aire, 'florez ðe pen'sil.
 Aroma dais al aire, flores de pensil.
 Fragrance gives the air, hanging flowers.

j að'mirais por el do'naire, tan xen'til, ke 'βwestra a'θeis 'toða 'alma βaro'níl.
 Y admirais por el donaire, tan gentil, que vuestra hacéis toda alma varonil.
 And you admire the grace, so gentle, that makes your soul all manly.

'porke ez 'βwestro per'fume, 'florez ðe pen'sil, tan su'til, ke embrja'γais por ðo 'βais.
 Porque es vuestro perfume, flores de pensil, tan sutil, que embriagáis por do vais.
 Because it's your fragrance, hanging flowers, so subtle, that intoxicate where you go by.

CHORUS WOMEN

se es'tima tal piro'peo j a'um 'mas, no 'sjendo 'feo 'nwestro ðon'θel.
 Se estima tal piropéo y aún más, no siendo feo nuestro doncel.
 It is esteemed such a compliment and more, not being ugly our nobleman.

ja 'saβe 'el ke nos kom'plaθe lo ke 'aθe; mas su a'mores fiη'xiðo j enγaηa'ðor!
 ¡Ya sabe él que nos complace lo que hace; mas su amor finjido y engañador!
 He knows now that it pleases us what he does; but his feigned and deceitful love!

CHORUS MEN

'sjempre 'fwe 'moθo ðe βu'reo,
 Siempre fué mozo de bureo,
 Always a young man of amusement,

'mas 'oi en xa'leo no a en'traðo kom bwem 'pje.
 Más hoy en jaleo no ha entrado con buen pié.
 But today in shouting he has not entered with the right foot.

ke es'tan 'ełas 'artaz ðe tal ga'tje. ¡ja se 'be!
 Que están ellas hartas de tal gaché. ¡Ya se vé!
 They are tired of such uselessness. Now you go!

se ayraðe'θjo el piro'peo i no lo'γro komben'θer.
 Se agradeció el piropéo y no logró convencer.
 They thanked and complimented and he failed to convince.

CHORUS WOMEN

le 'plaθe el maripo'seo, bo'lar ðe flor em flor...
 Le place el mariposéo, volar de flor en flor...
 It pleases him the fluttering, flying from flower to flower...

por 'eso ez me'xor to'marle a tñan'θai,
 Por eso es mejor tomarle a chanza,
 Therefore it is best to take a joke,

i no sen'tir el do'lor ðe ðer 'mwerta 'una espe'ranθa.
 Y no sentir el dolor de ver muerta una esperanza.
 And not feel the pain of dead hope.

¡'salta, pe'lele, 'salta! 'sjempre el a'mor 'yoθa en sal'tar...
 ¡Salta, pelele, salta! Siempre el amor goza en saltar...
 Jump, pelele, jump! Love always enjoys jumping...

CHORUS MEN

¡'tomanlo a 'tñanθa!
 ¡Tómanlo a chanza!
 Take a joke!

ke ez lo me'xor por no su'frir el do'lor ðe ðer 'mwerta 'una espe'ranθa.
 que es lo mejor por no sufrir el dolor de ver muerta una esperanza.
 It is best not to suffer the pain of seeing dead hope.

ja, 'moθo ðe ðu'reo; sa'ðiðo es ja ke 'otra 'embra er'mosa su a'mor te 'ða!
 ¡Ah, mozo de bureo; Sabido es ya que otra hembra Hermosa su amor te dá!
 Ah, jokester; it is already known that another beautiful female gives you love!

i no 'ai a'ki kjen 'komfje en 'ti, pwes ke 'tu 'aθe ja 'tjempo, seðuk'tor,
 Y no hay aquí quien confie en tí, pues que tú hace ya tiempo, seductor,
 And there is no one here who confides in you, because long ago you, seductor,

'diste a 'pepa a'mor.
diste a Pepa amor.
Gave Pepa love.

CHORUS WOMEN

'pero se es'tima, 'pero su es'tima su fa'βor.
Pero se estima, pero su estima su favor.
But it is esteemed, but it's favor is esteemed.

¡si ke se 'sepa ke 'ama a la 'pepa! si, ja es'ta 'ai...!
¡Si que se sepa que ama a la Pepa! Si, ya está ahí...!
If you know who loves Pepa! Yes, they are already there...!

¡ben ja! 'bwela, 'pepa... ¡pa'kiro es'ta a'ki...!
¡Ven ya! Vuela, Pepa... ¡Paquiro está aquí...!
Come now! Fly, Pepa... Paquiro is here...!

CHORUS MEN

¡pa'kiro, no 'xweyes kon el a'mor! ke ja la 'pepa 'Aeya en ka'lesa, ¡'pepa βen ja!
¡Paquiro, no juegues con el amor! Que ya la Pepa llega en calesa, ¡Pepa ven ya!
Paquiro, do not play with love! Pepa arrives in a carriage, Pepa comes now!

¡ja es'ta a'ki 'pepa! ¡'bwela! ¡bem 'pepa 'βwela! ¡pa'kiro es'ta a'ki...
¡Ya está aquí Pepa! ¡Vuela! ¡Ven Pepa vuela! ¡Paquiro está aquí...
Pepa is here now! Fly! Come Pepa fly! Paquiro is here...

Escena 2a (Scene II) p.27

Llega Pepa, manola, en su calesa (Pepa, the manola, arrives in her buggy)

CHORUS

¡e! ¡e! ¡e!
¡Eh! ¡Eh! ¡Eh!
Hey! Hey! Hey!

CHORUS MEN

'esa tʃi'kiʎa pa'reθe en 'si Ae'βar 'mas sal de la ke en'θjera en'tero el mar.
Esa chiquilla parece en sí llevar más sal de la que encierra entero el mar.
This girl seems to bring more salt than is enclosed in the entire sea.

¡'mas sal! ¡'biβan laz ma'nolas i ke 'βiβan suz 'mamas
¡Más sal! ¡Vivan las manolas y que vivan sus mamás
More salt! Long live the manolas and their mothers

ke en loz mað'riles se βen no 'mas!
Que en los Madriles se ven no más!
That in Los Madriles are seen no more!

Figurando la tralla (imitating the snap of a whip)

¡0as! i ke 'βiβan suz 'mamas! ¡o'le ja!
 ¡Zas! ¡Y que vivan sus mamas! ¡Olé ya!
 Zas! And live their mothers! Bravo now!

Jaleando a Pepa (applauding Pepa)

CHORUS WOMEN

¡la 'ɣraθja 'naðje a 'pepa pwe'ðela ne'ɣar!
 ¡La gracia nadie a Pepa puedela negar! (*al burro/to the donkey*)
 No one can deny Pepa's grace!

¡'are ja! 'biβan laz ma'nolas i ke 'βiβan suz 'mamas, suz 'mamas!
 ¡Arre ya! Vivan las manolas y que vivan sus mamás, sus mamás!
 Hurry up already! Long live the manolas and their mothers, their mothers!

PEPA

(avanzando satisfecha/advancing satisfied)

si 'reina ja koro'naða βi'njese 'oi, no 'fwera 'mas akla'maða ðe lo ke 'soi;
 Si reina ya coronada viniese hoy, no fuera más aclamada de lo que soy;
 If crowned queen today, she was no more acclaimed than I am;

al 'βeros pal'pito aleyre'mente, 'beo a miz 'maxos, 'beo a mi 'xente.
 Al veros palpito alegremente, veo a mis majos, veo a mi gente.
 Truly my heart beats happily; I see my majos, I see my people.

CHORUS WOMEN

'baja, ke a'ki 'estas 'entre tu 'xente 'komo jo es'toi.
 Vaya, que aquí estas entre tu gente como yo estoy.
 Go, here you are among your people like I am.

'entre 'maxos a'ki es'toi.
 Entre majos aquí estoy.
 Among majos here I am.

CHORUS MEN

'toðdo el ke se 'fixe en 'ese 'taʎe 'ðeβe ðe pen'sar ke a'um mað'rið no 'tjene 'ðiɣna
 Todo el que se fije en ese talle debe de pensar que aún Madrid no tiene digna
 Everyone who notices in that waist should think that although Madrid has no decent

'kaʎe 'para tal prin'θesa ke 'saβe 'maxos embo'βar.
 Calle para tal princesa que sabe majos embobar.
 Street for this princess that knows majos are fascinated.

ez 'mas ke a'preθjo lo ke sen'timos por ti.
 Es más que aprecio lo que sentimos por ti.
 It is more than appreciation what we feel for you.

'beo en 'ti tal 'arte ke 'solo al mi'rarte, 'ai ja ke ađo'rarte.
 Veo en tí tal arte que solo al mirarte, hay ya que adorarte.
 I see in you such art that only when looking at you, I have to adore you.

kwal 'tu no 'iθo đjoz ni đos.
 Cual tú no hizo Dios ni dos.
 Like you, God did not make another.

CHORUS WOMEN

em ber'đađ ke 'ai ke ađmi'rarte...
 En verdad que hay que admirarte...
 Truthfully there is something to admire...

PAQUIRO

(sin mucho entusiasmo/without much enthusiasm)

'piđen tus 'oxos esklaβi'tuđ.
 Piden tus ojos esclavitud.
 Ask your eyes to be enslaved.

(deseñoso/with disdain)

ja 'tjenez 'mutšos em poz đe 'ti.
 Ya tienes muchos en pos de tí.
 You have many in pursuit of you.

PEPA

'damme los 'tujoz 'βiđa i sa'luđ. te 'amo, pa'kiro, kom frene'si.
 Danme los tuyos vida y salud. Te amo, Paquiro, con frenesí.
 Give me life and health. I love you, Paquiro, with frenzy.

CHORUS

son loz đoz γa'λarđos.
 Son los dos gallardos.
 They are both splendid.

CHORUS WOMEN

ja 'fe! ¡g'lorjas! ¡g'lorjas, ke đjos se lez 'đe, pwez 'điynos son de su 'passjon!
 ¡A fê! ¡Glorias! ¡Glorias, que Dios se les dé, pues dignos son de su pasión!
 To fatih! Glories! Glories, that God may give you, are as worthy of your passion!

tal 'amor no βi xa'mas. tal a'amor no βi xa'mas. no, ¡xa'mas!
 Tal amor no vi jamás. Tal amor no vi jamás. No, ¡Jamás!
 Such love I never saw. Such love I never saw. No, never!

CHORUS MEN

loz ðos empa'rexan, por'ke se ase'mexan.
 Los dos emparejan, porqué se asemejan.
 The two are matched, because they are similar.

¡el 'θjelo ke lez 'ða eter'nal 'passjon, pwez 'ðiɣnoz ðe 'eʎa son!
 ¡El Cielo que les dé eternal pasión, pues dignos de ella son!
 May heaven give them eternal passion, they are worthy of her!

j en'kanto tal 'ai en su a'mor, ke au'jenta el mal endere'ðor.
 Y encanto tal hay en su amor, que ahuyenta el mal enderredor.
 And such charm there is in his love, which drives away the bad that is near.

j a'mar ðe'seo 'kwando loz 'βeo. ja'mar!
 Y amar deseo cuando los veo. ¡Amar!
 And love I desire when I see them. Love!

'esa tʃi'kiʎa pa'reθe en 'si ʎe'βar 'mas sal de la ke en'θjera en'tero el mar.
 Esa chiquilla parece en sí llevar más sal de la que encierra entero el mar.
 That girl seems to have more salt herself than is contained in the whole sea.

CHORUS WOMEN

no es'ta 'el tam'poko mal.
 No está él tampoco mal.
 He is not bad.

mas el 'kaso es ke si son 'eʎoz ði'tʃosos, no lo 'somoz laz ðe'mas, ¡tʃas!
 Mas el caso es que si son ellos dichosos, no lo somos las demás, ¡Chas!
 The case is that if they are happy, we're not the others. Chas!

'porke 'sois tan 'sosos 'komo 'nuŋka 'entre mil 'maxoz βi xa'mas? ¡tʃas! jo'le!
 Porque sois tan sosos como nunca entre mil majos vi jamás? ¡Chas! ¡Olé!
 Why are you are so dull that in a thousand majos I've never seen? Chas! Bravo!

CHORUS MEN

(a Paquiro/to Paquiro)

¡kon 'eʎa al 'θjelo 'βas!
 ¡Con ella al cielo vás! *(a Pepa/to Pepa)*
 With her to heaven you go!

¿kjen no se 'kaʎa si al sen'tir tu 'traʎa el a'mor es'taʎa j 'asta 'yoθe 'ðas? ¡tʃas!
 ¿Quien no se calla si al sentir tu tralla el amor estalla y hasta goce dás? ¡Chas!
 Who will not be silenced if the feeling your burst of love and enjoyment gives? Chas!

¡'biβan laz ma'nolas i ke βiβan suz 'mamas ke en loz mað'riles se βen no 'mas! ¡o'le!
 ¡Vivan las manolas y que vivan sus mamas que en los Madriles se ven no más! ¡Olé!
 Long live the manolas and their mothers who in the Madriles they are no more! Bravo!

CHORUS WOMEN

son loz ðoz ya' ʎarðos; loz ðos empa'rexan, 'porke se ase'mexan. ¡o'le!
 Son los dos gallardos; los dos emparejan, porque se asemejan. ¡Olé!
 They are both dashing; they are a pair, because they resemble each other. Bravo!

CHORUS MEN

(viendo llegar la silla de mano en que llega Rosario/seeing the sedan-chair arrive in which Rosario arrives)

mas 'kaʎa, 'kaʎa, i βe kjen 'ʎeya a'ka.
 Mas calla, calla, y ve quien llega acá.
 More quiet, quiet, and see who comes here.

(Se acercan conduciendo una silla de mano, dos criados ricamente vestidos/Two richly dressed lackeys appear bearing a sedan-chair, in which is Rosario)

(Desciende de la silla de mano Rosario/Rosario descends from the sedan-chair)

PAQUIRO

(Viendo llegar a Rosario en litera, con lacayos/Seeing Rosario arrive)

¡es ro'sarjo! ¡un en'sweño ðe mu'xer! ¡la 'maz 'βeʎa ke alkan'θe jo a βer!
 ¡Es Rosario! ¡Un ensueño de mujer! ¡La más bella que alcancé yo a ver!
 Its Rosario! A dream of a woman! The most beautiful that I will ever see!

¡tam 'beʎa, ke βjem poð'ria ðe'θir 'eʎa ke 'entre laz 'βeʎas, des'kweʎa!
 ¡Tan bella, que bien podría decir ella que entre las bellas, descuella!
 So beautiful, you could say that she stands out among the beautiful!

CHORUS

es ro'sarjo, ke 'βuska a su a'mor. ke miste'rjosa; ¿ke 'βuska?
 Es Rosario, que busca a su amor. Que misteriosa; ¿Que busca?
 It's Rosario, she is looking for her love. How mysterious; who is she looking for?

Escena 3a/Scene III

Rosario se apea de la litera, y avanza buscando a Fernando, a quien no vé. Él, si la ve, y la observa. Rosario nuéstrase contrariada ante el gentío. Paquiro acude caballeroso a ella. Pepa, majas y majos, observan la escena, sorprendidos.

Rosario alights from the sedan-chair and advances, looking for Fernando, whom she does not see. Fernando, however, sees and is observing her. Rosario appears embarrassed before the crowd. Paquiro approaches her gallantly. Pepa and the others look on, surprised.

ROSARIO

(aparte, buscando a Fernando/aside, looking for Fernando)

el 'sitjo i la 'ora son; 'pero 'el no 'βino a 'mi.
El sitio y la hora son; pero él no vino a mí.
This is the place and the time; but he did not come to me.

(con temor y aparte/with fear and aside)

'sjento sin 'el 'βayo re'θelo...
Siento sin él vago recelo...
I feel without him vague suspicion...

PAQUIRO

(buscando, también en vano/Aside, also looking in vain)

¿a 'kjem 'buska ke no 'βi?
¿A quién busca que no ví?
Who are you looking for that I didn't see?

(caballeroso e insinuante/gallantly and insinuatingly)

¿re'kwerðas a 'kel 'baile ðe kan'dil? ¿por'ke a 'el no 'βwelβes 'oi, xen'til?
¿Recuerdas aquel baile de candil? ¿Porqué a él no vuelves hoy, gentil?
Remember that dance of candles?⁵⁶ Why do you not go back to him today, courteous?

FERNANDO

(aparte, al oír lo que ha dicho Paquiro/aside, on hearing what Paquiro said)

¡'ai ðe mi, si me em'bwelβe la trai'θjon!
¡Ay de mí, si me envuelve la traición!
Woe to me, if I am enwrapped in the betrayal!

PAQUIRO

(aparte, sorprendido al ver a Fernando/Aside, surprised at seeing Fernando)

¡la espe'raβa el kapi'tan!
¡La esperaba el capitán!
The captain was waiting for her!

⁵⁶ *Baile de Candil* (Dance of Candles) is an Andalusian and Extremaduran peasant dance or party that typically took place in town centers or squares during the early 1800's.

ROSARIO

(acojiendose amorosa a Fernando/affectionately seeking Fernando's protection)

¿'donde es'taβas 'tu, mi 'θjelo?

¿Donde estabas tú, mi cielo?

Where were you, my heaven?

FERNANDO

te'mjendo 'entre son'roxos ke 'ese to'rero 'fwese a tus 'oxoz ya'lan.

Temiendo entre sonrojos que ese torero fuese a tus ojos galán.

Fearing between blushes that this bullfighter was in your eyes, gallant.

ROSARIO

'mira, fer'nando: no 'seas kom'miygo krwel; 'mwerta 'antez me 'βeas ke im'fjel!

Mira, Fernando: no seas conmigo cruel; muerta antes me veas que infiel!

Look, Fernando: don't be cruel with me; I would die before you see me as unfaithful!

si alβer'yo 'sombras tu kora'θon, de 'eħo no 'ai ra'θon.

Si albergó sombras tu corazón, de ello no hay razón.

If I cast shadows in your heart, of him there is no reason.

¿por'ke 'đuđaz ěe mi 'passjon? ¿por'ke, fer'nando, 'siyez ěu'đando?

¿Porqué dudas de mi pasión? ¿Porqué, Fernando, sigues dudando?

Why do you doubt my passion? Why, Fernando, do you keep doubting me?

'tođa tu 'đuđa a'kaβe. lo se jo. ¿te 'βasta, ser ěe mi ser?

Toda tu duda acabe. Lo se yo. ¿Te basta, ser de mi ser?

All of your doubt is finished. It is me. Is it enough for you, myself to be?

¡pwes es'ta 'etfo ja!

¡Pues está hecho ya! *(segura de si misma/sure of herself)*

Then it is already possible!

pwes el 'monstrwo mori'ra kon 'nwestro a'mor.

Pues el monstruo morirá con nuestro amor.

Because the monster will die with our love.

FERNANDO

¡a! ¿por'ke 'eres tu mi i'ħusjon? ¡kjen 'kjen 'saβe! tu leal'tađ lo a ěe a'θer.

¡Ah! ¿Porqué eres tu mi ilusión? ¡Quien sabe! Tu lealtad lo ha de hacer.

Ah! Why are you my illusion? Who knows! Your loyalty has to do.

som mis 'θeloz 'monstrwo torθe'đor.

Son mis celos monstruo torcedor.

They are my jealous monsters that torment.

PEPA

'poko po'ðer el mjo a ðe ser, 'sino me a'ðweþno ðe 'esa mu'xer.
 Poco poder el mio ha de ser, sino me adueño de esa mujer.
 Little power should mine be, but I seized this woman.

ji te'naθ se'ra mi em'peþno, i te'naθ se'ra!
 ¡Y tenaz será mi empeño, y tenaz será!
 And tenacious ill be my effort, and tenacious it will be!

PAQUIRO

jno 'se resis'tir tal su'frir! jo, ke su'frir!
 ¡No sé resistir tal sufrir! ¡Oh, que sufrir!
 I do not know to resist such suffering! Oh, what suffering!

PEPA & CHORUS

xa xa xa xa, di'fiθil 'fwera aðiþi'nar lo ke en a'mor 'pweðe pa'sar,
 Ja ja ja ja, difícil fuera adivinar lo que en amor puede pasar,
 Ha ha ha ha, It was difficult to guess what can happen in love,

 xa, xa, xa, xa, el 'kaso es singu'lar, xa, xa, xa, xa. 'sjempre el a'mor þen'θjo.
 ja, ja, ja, ja, el caso es singular, ja, ja, ja, ja. Siempre el amor venció.
 Ha ha ha ha, the case is singular, ha ha ha ha. Love always overcomes.

ROSARIO

(con pasión española/with Spanish passion)

jo en 'ti 'θifro mi þjen en'tero, i ðe a'mor 'mwero,
 Yo en tí cifro mi bien entero, y de amor muero,
 In you I place my whole being, and of love I die,

 jfer'nando ðel 'alma 'mia! jjo!... ¿'para 'ke e ðe ir?
 ¡Fernando del alma mía! ¡Yo!... ¿Para qué he de ir?
 Fernando, you are of my soul! I... Why do I need to go?

FERNANDO

joxa'la, kon 'nwestro a'mor! jsi 'a um 'baile 'fwiste un 'dia ke 'þwelþas a 'el!
 ¡Ojalá, con nuestro amor! ¡Si á un baile fuiste un día que vuelvas a él!
 Hopefully, with our love! If to a dance you went one day, return to him!

 jsi 'a um 'baile 'fwiste un 'dia ke 'þwelþas a 'el, 'kjero!
 ¡Si á un baile fuiste un día que vuelvas a él, quiero!
 If to a dance you went one day, I want you to return to him!

PEPA

(aparte/aside)

aku'ðir al 'βaile, 'fwerə o'sa'ðia.

Acudir al baile, fuera osadía.

To go to the dance, was daring.

PAQUIRO

¡jo no 'pweðo resis'tir! ¡'kwanto su'frir!

¡Yo no puedo resistir! ¡Cuanto sufrir!

I could not resist! Much suffering!

CHORUS

jo xura'ria ke 'el en 'aʎa no kom'fia. 'sjempre a'kel ke a'mo 'sombras sur'xir 'βjo.

Yo juraría que él en alla no confía. Siempre aquel que amó sombras surgir vió.

I swear to him in her not to trust. Always here he loved shadows he saw emerge.

ROSARIO

no 'se tu em'peño en ir a'ʎi, si ja lo 'βi...

No sé tu empeño en ir allí, si ya lo ví...

I do not know your commitment to go there, if I saw it.

FERNANDO

maz no 'kreas ir a'ʎi, sim 'mi.

Mas no creas ir allí, sin mí.

Do not think of going there, without me.

PEPA

ke se 'ɣwarðen a'ʎi, de 'mi.

Que se guarden allí, de mí.

That you are there, saved me.

'el la 'pone a 'ðura 'prweβa sin sa'βer 'ðonde la 'ʎeβa...

Él la pone a dura prueba sin saber donde la lleva...

He puts her to a hard test without knowing where it takes her.

PAQUIRO

¡'ai ðe loz ðos, a'ʎi!

¡Ay de los dos, allí!

Alas, the two, there!

ROSARIO

jo no so'sjeɣo, jo no so'sjeɣo 'βjendote ðe 'ira 'θjeɣo.

Yo no sosiego, yo no sosiego viéndote de ira ciego.

I am not calm, I am not calm to see anger blind you.

FERNANDO

jo no so'sjeyo, jo no so'sjeyo 'asta aka'βar el 'xweyo.
 Yo no sosiego, yo no sosiego hasta acabar el juego.
 I am not calm, I am not calm until the game is finished.

PEPA/PAQUIRO/CHORUS

ja βe'ran 'lweyo, ja βe'ran 'lweyo ke 'eso es xu'yar kom 'fweyo.
 Ya verán luego, ya verán luego que eso es jugar con fuego.
 Later they will see, they will see that this is playing with fire.

PEPA

(a Fernando/to Fernando) (con sorna/with slow emphasis)
 el 'βaile es a laz 'nweβe.
 El baile es a las nueve.
 The dance is at nine.

PAQUIRO

¿loz ðos?
 ¿Los dos?
 The two of us?

FERNANDO

pun'twal 'soi kwal 'deβe.
 Puntual soy cual debe.
 I must be punctual.

ROSARIO

¡por ðjos!
 ¡Por Dios!
 By God!

PEPA

¡es um ba'ljente kapi'tan!
 ¡Es un valiente capitán!
 He is a brave captain!

ROSARIO

¡'ke o'riβle 'plan!
 ¡Qué horrible plán!
 What a horrible plan!

FERNANDO

i'ra kom'miyo...
 Irá conmigo...
 You go with me...

PAQUIRO

¡lo'γro su a'fan!

¡Logró su afán!

He managed his desire!

FERNANDO

'xuntos i'remos al 'βaile.

Juntos iremos al baile.

Together we will go to the dance.

PAQUIRO

¡ið, ke a'li oi'reiz lo ke oz 'ðiyo!...

¡Id, que allí oiréis lo que os digo!...

Go, there you will hear what I say!...

CHORUS WOMEN

'bwelβa la ale'γria, i no a'kaβe ja xa'maz la algara'βia! ¡tʃas!

Vuelva la alegría, y no acabe ya jamás la algarabía! ¡Chas!

Return joy, and do not already end the commotion! ¡Chas!

'porke en 'este 'ðia 'γoθo kwal 'nunka ki'θaz ðe la ale'γria. ¡tʃas!

Porque en este día gozo cual nunca quizás de la alegría. ¡Chas!

Because on this day I enjoy pleasure perhaps like never before. Chas!

del eŋ'kanto ðe 'este sol j 'este lu'γar, go'θar 'komo a'ora sin θe'sar,

Del encanto de este sol y este lugar, gozar como ahora sin cesar,

The charm of the sun and this place, enjoy now without end,

a'si 'kjere 'liβre al 'alma 'mia.

Así quiere libre al alma mía.

Like this my soul wants to be free.

ja impa'θjente el kora'θon 'ansja aujen'tando el pe'sar.

Ya impaciente el corazón ansia ahuyentando el pesar.

Already the impatient heart yearns to scare away the grief.

¡bi'βir a'si se'ria γo'θar! ¡tʃas! ¡sol aβrasa'ðor, la 'saŋgre 'moθa en'θjende;

¡Vivir así sería gozar! ¡Chas! ¡Sol abrasador, la sangre moza enciende;

Living like that would be joy! Chas! Scorching sun, the young blood ignites;

'surxe a'si el a'mor i sus 'reðes 'tjende ke ez lo me'xor!

surge así el amor y sus redes tiende que es lo mejor!

Thus arises love and their nets have what is best!

CHORUS MEN

ez menes'ter si ðel 'kampo se a ðe ʝo'θar, la mu'xer.
 Es menester si del campo se ha de gozar, la mujer.
 If the camp enjoys itself a woman is necessary.

bi'bir sin a'mar xa'maz 'ðjo pla'θer,
 Vivir sin amar jamás dió placer,
 To live without love never gave pleasure,

¡xa'mas! ¡'maxas ađo'raðas, la feliθi'ðað noz 'doiz 'βaxo 'estas enra'maðas.
 ¡Jamás! ¡Majas adoradas, la felicidad nos dais bajo estas enramadas.
 Never! Worshiped majas, the happiness gives us beneath these branches.

'solo laz 'maxas sa'βeis en'kantos a por'fia ðar, 'kwando 'kjerer a'mar,
 Solo las majas sabéis encantos a porfía dar, cuando quieres amar,
 Only majas know charms of persistence to give, when you like love,

sa'βeis en'kantos a por'fiaðar.
 Sabéis encantos a porfiadar.
 You know to charm a contender.

¡tʃas! 'riko a'roma al 'paso 'ðexais. ¡j el sen'tiðo 'ketais! ¡tʃas!
 ¡Chas! Rico aroma al paso dejais. ¡Y el sentido quetais! ¡Chas!
 Chas! Rich aroma the path leaves. And the feeling remains!

¡sol aβrasa'ðor, la 'sangre 'maxa en'θjende; 'surxe a'si el a'mor
 ¡Sol abrasador, la sangre maja enciende; surge así el amor
 Scorching sun, maja blood ignites; thus love arises

i sus 'reðes 'tjende ke ez lo me'xor! i 'surxe a'si el a'mor,
 Y sus redes tiende que es lo mejor! Y surge así el amor,
 And his nets tend to be the best! And thus love arises,

el ke sus 'reðes 'tjende, i ðe la 'βiða ez lo me'xor!
 El que sus redes tiende, y de la vida es lo mejor!
 He who has his net and gives life is the best!

Todos los Majos y Majas despiden a Pepa y Paquiro que han subido a la calesa. Gran vocerío; algazara, animación. (All the men and women say goodbye to Pepa and Paquiro, who have climbed into the buggy. Great shouting, gaiety, and animation.)

Tableau II

CHORUS MEN

'sjempre 'fwe 'lindo el 'pje ke al βai'lar 'supo aβ'lar.
 Siempre fué lindo el pié que al bailar supo hablar.
 Always pretty was the foot that knew how to speak the dance.

'sjempre 'few lindo el 'pje, 'sjempre 'fwe 'lindo,
 Siempre fué lindo el pié, siempre fué lindo,
 Always pretty was the foot, always pretty,

'sjempre 'fwe 'lindo el 'pje ke al βai'lar 'supo aβ'lar.
 siempre fué lindo el pié que al bailar supo hablar.
 Always pretty was the foot that knew how to speak the dance.

CHORUS WOMEN

pa'rethe ke los u'sias ja es'tan a'i. be'ras si a'la βa'ljente kjen a 'un lo ez 'mas.
 Parece que los usías ya están ahí. Verás si hallá valiente quien a ún lo es más.
 It seems that the nobles have arrived. You will see who is found most brave.

'el ez 'moθo ke no se 'etʃa a'tras. xa'mas.
 Él es mozo que no se echa atrás. Jamás.
 He is young that does not put himself behind. Never.

CHORUS MEN

ja es'tan a'i; 'pronto 'emoz ðe βer su po'ðer, su po'ðer.
 Ya están ahí; pronto hemos de ver su poder, su poder.
 They are already there; soon we should see your power, your power.

no 'krei xa'maz 'βerles por a'ki, ja! no 'krei. ¿'ke 'βa a suθe'ðer?
 No crei jamás verles por aquí, ¡Ah! No crei. ¿Qué vá a suceder?
 I never believed you saw them here, Ah! I did not believe. What will happen?

ROSARIO

ja! jten de mi pje'ðað, por kari'ðað!
 ¡Ah! jten de mi piedad, por caridad!
 Ah! Have mercy on me, for charity!

PEPA

'una ɣran 'dama xen'til 'tanto 'kiso βer i 'βjo, ke en um 'baile ðde candil se metió.
 Una gran dama gentil tanto quiso ver y vió, que en un baile de candil se metió.
 A great lady wanted so much to see and saw, that she got herself into a candle dance.

ROSARIO

¡a! ¡'kantam por 'mi!
 ¡Ah! ¡cantan por mí!
 Ah! Sing for me!

FERNANDO

'pronto an de ka'ʎar.
 Pronto han de callar.
 Soon they have to be quiet.

CHORUS MEN

¡ez 'mutʃo afir'mar!
 ¡Es mucho afirmar!
 Too much to say!

FERNANDO

no 'βeais em mi ni alti'βeθ ni ka'pritʃo, maz lo 'ðitʃo,
 No veais en mi ni altivez ni capricho, mas lo dicho,
 You don't see in me arrogance nor whimsy, more I say it,

lo re'pito a'ki 'otro βeθ.
 Lo repito aquí otro vez.
 I repeat it here another time.

CHORUS MEN

no es'ta βjen, no es'ta βjen, 'tanto 'ðezðen, 'tanto 'ðezðen!
 No está bien, no está bien, tanto desden, tanto desden!
 It isn't right, it isn't right, such disdain, such disdain!

pwes al'tiβo se 'mostro, 'mui al'tiβo se mos'tro.
 Pues altivo se mostro, muy altivo se mostró.
 As arrogant I show myself, very arrogant he showed himself.

no es ke 'sepa aβ'lar lo ke 'el aβ'lo.
 No es que sepa hablar lo que él habló.
 It is not that you know to speak what he spoke.

CHORUS WOMEN

el kaβa'ʎero no es un kor'ðero, ¡no! 'naðe a'ki sopor'to lo ke 'el aβ'lo.
 El caballero no es un cordero, ¡no! Nadie aquí soportó lo que él habló.
 The gentlemen is not a lamb, no! No one here has accepted what he spoke of.

PAQUIRO

A Fernando, con scorna (To Fernando with scorn)

se'ɲor, em beθ θðe aβ'lar βeð si 'esa 'ðama 'kʲere βai'lar.

Señor, en vez de hablar ved si esa dama quiere bailar.

Sir, instead of talking, see if this lady wants to dance.

PEPA

Secundando la invitación de Paquiro con intención perversa (Seconding Paquiro's invitation with perverse intent)

¿'pa 'ke la 'traxo tan xen'til a 'nwestro 'βaile ðe kan'dil?

¿Pá qué la trajo tan gentil a nuestro baile de candil?

What brought her so gently to our candle dance?

FERNANDO

Provocador (Provokingly)

¡por 'ɣwapo!

¡Por guapo!

Because of handsomness!

ROSARIO

Con miedo (With fear)

¡'bamanos, 'si!...

¡Vámanos, sí!...

We go, yes!...

PAQUIRO

Con gesto despreciativo (With a contemptuous gesture)

¡'baile a 'toðo 'trapo!

¡Baile a todo trapo!

Dance at full blast!

Despreciativo y molesto por la negativa de Rosario (Contemptuous and annoyed by Rosario's refusal)

FERNANDO

'kalma, ke sa'liɾ ðe a'ki no es 'faθil 'lanθe!

Calma, que salir de aquí no es fácil lance!

Calm, to leave here is not an easy incident!

ROSARIO

a mis pa'laβraz βa'lor no 'ðes, ke 'solo por sal'βar el 'tranθe 'tengo inte'res.

A mis palabras valor no dés, que solo por salvar el trance tengo interés.

Value is not given to my words, I only have interest to save this dispute.

PEPA & CHORUS WOMEN

'una ɣran 'dama xen'til 'tanto 'kiso βer 'βjo, ke en um 'baile ðe kan'dil se me'tjo.
 Una gran dama gentil tanto quiso ver vió, que en un baile de candil se metió.
 A great, gentle lady he wanted to see, in a candle dance he got involved.

SCENE II

PAQUIRO

Dirigiéndose a Fernando, con sonrisa (Addressing Fernando with a smile)

si lo ke os 'traxo no 'fwe la 'ðanθa,
 Si lo que os trajo no fué la danza,
 If the dance is not what brought you here,

no 'ai a'ki um 'maxo ke no se o'fenda por 'βwestra 'tʃanθa.
 No hay aquí un majo que no se ofenda por vuestra chanza.
 There is not a majo here that won't be offended by your joke.

FERNANDO

Con la misma sonrisa (With the same smile)

de 'βera ke lo 'sjento. ¿'mas ke a'θer jo?
 De vera que lo siento. ¿más que hacer yo?
 In truth, I feel it. More than I do?

ROSARIO

¡por ðjos!
 ¡Por Dios!
 By God!

PAQUIRO

Aparte a Fernando concentrado y reprimiendo la amenaza (Concentrated aside to Fernando, repressing his animosity)

kre'eð ke 'βwestro in'tento la'mento.
 Creed que vuestro intento lamento.
 We believe that you intend to lament.

PEPA

Aparte a Paquiro (Aside to Paquiro)

¡ber'ðað ke β'raβos son!
 ¡Verdad que bravos son!
 It is true that they are brave!

ROSARIO

A Fernando (To Fernando)

¡por ðjos, ten kom'passjon!
 ¡Por Dios, ten compassion!
 By God, have compassion!

FERNANDO

Siempre con la misma (Still with the same [smiling])

la imbita'θjon i'θiste a 'esta 'ðama 'sola, 'pero mi a'mor am'paro 'ðjola por prekau'θjon.
 La invitación hiciste a esta dama sólo, pero mi amor amparo dióla por precaución.
 The invitation you made to this lady alone, but my sheltered love gives it as a precaution.

Un poco en estilo. Caballero aparentando amabilidad (A little in style. Gentleman pre-tending kindness)

PAQUIRO

No pudiendo disimular su encono y nerviosidad (Unable to hide his bitterness and nervousness)

pwes si 'sola la imbi'te no e ðe ðe'θiros por'ke ni að'mito ko'mento.
 Pues si sólo la invité no he de deciros porqué ni admito comento.
 Why I only invited her, I will not tell you, because I won't accept to comment.

FERNANDO

¿'ke no?... ¡ja 'bersa si el 'kwento komenta're!
 ¿Qué no?... ¡Ya versa si el cuento comentaré!
 Why not? It is already as if I told the story!

CHORUS WOMEN

Siempre comentando (Always commenting)

por fim pa'reθe ke el 'kaso βan a θaη'xar ðe 'moðo 'traxiko a'kaso.
 Por fin parece que el caso van a zanjar de modo trágico acaso.
 Finally it seems that the case will be settled tragically, perhaps.

si ðos 'ombres, de 'una mu'xer se are'βatan el ke'rer,
 Si dos hombres, de una mujer se arrebatan el querer,
 If two men, a woman snatched herself the one she loves,

no 'ai 'mas sa'liða ke konkis'tarla kon la 'βiða!
 no hay más salida que conquistarla con la vida!
 There is no more a way out than that she conquers with life!

'kwando se eŋ'kwentram 'frente a 'frente 'ombrez ðe βa'lor, 'lokos por a'mor,
 Cuando se encuentran frente a frente hombres de valor, locos por amor,
 When they find themselves face to face with men of valor, crazy about love,

saŋgrjenta'mente 'saβen 'solo θaŋ'xar su a'mor, su a'mor ar'ðjente.
 sangrientamente saben solo zanjar su amor, su amor ardiente.
 Bloodily they know to only settle their love, their ardent love.

j en a'mor preθisa'mente no 'maz la 'kalma 'temple el ar'ðor;
 Y en amor precisamente no más la calma temple el ardor;
 And in love precisely is no more calm courage of love;

preθisa'mente, 'temple el ar'ðor;
 Precisamente, temple el ardor;
 Precisely, courage of love;

'pero un ri'βal 'para um ba'ljente es supe'rjor al 'mas sen'tiðo a'mor,
 pero un rival para un valiente es superior al más sentido amor,
 But a rival for a brave man is superior to the deepest love,

j a'tjende su mal no al ka'riño i si al o'nor.
 Y atiende su mal no al cariño y si al honor.
 And attends his evil and not his affection and yes to honor.

'xweyan su βja; i si se eŋ'kwentram 'frente a 'frente,
 Juegan su via; y si se encuentran frente a frente,
 They play their way; and if they find themselves face to face,

i si se eŋ'kwentram 'frente a 'frente los ke son en a'mor ri'βales,
 Y si se encuentran frente a frente los que son en amor rivales,
 And if they find themselves face to face, those who are rivals in love,

re'swelβen el o'no saŋgrjenta'mente,
 Resuelven el honor sangrientamente,
 They resolve the honor bloodily,

'kwando preθisa'mente ez lo me'xor mjel de pa'nales 'para el do'lor.
 Cuando precisamente es lo mejor miel de panales para el dolor.
 When it is precisely the best honey from the comb for pain.

mas 'sjempre un ri'βal es supe'rjor al 'mas sen'tiðo i 'ðulθe i 'tjerno a'mor.
 Mas siempre un rival es superior al más sentido y dulce y tierno amor.
 A rival is always superior to the heartfelt and sweet, tender love.

ja! se 'trwekan en tʃa'θeles por el o'nor!
 ¡Ah! Se truecan en chacales por el honor!
 Ah! They became jackals for honor!

CHORUS MEN

pwez loz ðos se a'ʎaron al 'paso, konklwi'ra 'pronto el 'kaso.
 Pues los dos se hallaron al paso, concluirá pronto el caso.
 Because the two were found in the path, the case will soon be closed.

en kwest'tjonez ðe mu'xer, no 'ai 'mas sa'liða ke resol'βerlas kon la 'βiða.
 En cuestiones de mujer, no hay más salida que resolverlas con la vida.
 In questions of women, there is no way other than to live life.

'kwando nos 'pone 'frente a 'frente, a'more se 'fwerθa, 'fwerθa te'ner βa'lor.
 Cuando nos pone frente a frente, amore se fuerza, fuerza tener valor.
 When we are put face to face, love knows strength, strength has value.

ba en 'eʎa 'nwestro o'nor. es 'fwerθa te'ner βa'lor.
 Va en ella nuestro honor. Es fuerza tener valor.
 In her is our honor. Strength has value.

jo! las 'embras 'ante um ba'ljente 'aʎanse me'xor,
 ¡Oh! Las hembras ante un valiente hállese mejor,
 Oh! The females before a brave person make them feel better,

i 'sjempre a los ko'βarðez 'njeʎanles su a'mor.
 Y siempre a los cobardes nieganles su amor.
 And always the cowardly deny them your love.

'sjempre 'una mu'xer kjen al 'ombre 'aθe per'ðer feliθi'ðað i 'βiða
 Siempre una mujer quien al hombre hace perder felicidad y vida
 Always a women who makes a man lose happiness and life

'kwando nos 'pone em 'frente el 'oðjo ðel a'mor.
 Cuando nos pone en frente el odio del amor.
 When we are put in front of the hate of love.

¡toðoz los 'ombres 'somos i'ɣwales 'ante el o'nor!
 ¡Todos los hombres somos iguales ante el honor!
 All men are equal before honor!

'sjempre el o'nor. 'prestan ar'ðor.
 Siempre el honor. Prestan ardor.
 Always honor. They provide ardor.

¿'para ke mos'trar 'soβra ðe βa'lor, si en los 'tranθes
 ¿Para que mostrar sobra de valor, si en los trances
 Why show something of excess value, if in the moments

de a'mor no 'fwesemos ka'βales 'ombrez ðe o'nor?
 De amor no fuésemos cabales hombres de honor?
 Of love we were not complete men of honor?

ROSARIO

es el a'mor ðe la mu'xer, flor malde'θiða, ¡ke no 'aλa paθ 'nuŋka en la 'βiða!
 Es el amor de la mujer, flor maldecida, ¡que no halla paz nunca en la vida!
 It is the love of women, cursed flower, there is no peace ever in life!

es el a'mor. no 'aλa paθ, ¡a! 'nuŋka en la 'βiða.
 Es el amor. No halla paz, ¡Ah! Nunca en la vida.
 It is love. Peace is not found. Ah! Never in life.

es el a'mor, flor malde'θiða.
 Es el amor, flor maldecida.
 It is love, cursed flower.

FERNANDO

¡ni a'tizβoz ðe βa'lor 'βeo en dere'ðor!
 ¡Ni atisbos de valor veo en derredor!
 Not in glimpses of value I see in all around!

'ningum ba'lor 'ki, no 'βeo en dere'ðor ni a'tizβoz ðe βa'lor.
 Ningun valor quí, no veo en derredor ni atisbos de valor.
 No value here, I don't see round about nor glimpses of bravery.

PEPA

no ez ðis'krete un kapi'tan, un kapi'tan ke resol'βerlas kon la 'βiða.
 No es discreto un capitán, un capitán que resolverlas con la vida.
 A captain is not descrete, a captain that solves them with life.

'kwando nos 'pone 'frente a 'frente, a'mor, a'mor, es 'fwerθa te'ner βa'lor.
 Cuando nos pone frente a frente, amor, amor, es fuerza tener valor.
 When we are put face to face, love, love, it is strength that has bravery.

ba en 'eλa 'nwestro o'nor. es 'fwerθa te'ner βa'lor.
 Va en ella nuestro honor. Es fuerza tener valor. ¡Oh!
 In her is our honor. It is strength that has bravery. Oh!

las 'embras 'ante um ba'ljente 'aλanse me'xor, i 'sjempre a los
 Las hembras ante un valiente hállanse mejor, y siempre a los
 Oh! The females before a brave better, and always the

ko'βaðez 'njeyanles su a'mor.
 Cobardes niéganles su amor.
 Cowardly neglect of your love.

PAQUIRO

'soi um 'maxo pru'ðente. No a'θepto a'ki el 'reto;
 Soy un majo prudente. No acepto aquí el reto;
 I am a prudent majo. I do not accept the challenge here;

'mas 'ponga el se'nor a 'prweβa mi βa'lor en 'sitjo me'xor...
 Más ponga el señor a prueba mi valor en sitio mejor...
 Most put in the Lord a test of my bravery in this place...

CHORUS WOMEN

¡'ke mu'xer! ¡ni el esko'rjal en'tero 'ðjo 'tanto ke a'θer!
 ¡Qué mujer! ¡Ni el Escorial entero dió tanto que hacer!
 What a woman! The whole dump gave us so much to do!

¡oxa'la a loz ðos se los 'æβe ðjos!...
 ¡Ojalá a los dos se los lleve Dios!...
 I wish to both of them that they are brought to God!

'beo 'este fi'nal 'mui mal, 'mui mal 'βeo 'este fi'nal, 'mui mal!
 Veo este final muy mal, muy mal veo este final, muy mal!
 I see this end very badly, very bad I see this end, very badly!

¡pwes ten'dria ke βer ke a'ki se impu'sjera tal mu'xer!
 ¡Pues tendría que ver que aquí se impusiera tal mujer!
 Because you would have to see that here such a woman is imposed!

¡'antez la 'kasa βe'remos ar'ðer!
 ¡Antes la casa veremos arder!
 We would rather see our houses burn!

¡'soβrannoz loz ðos! ke 'kaða kwal, 'kaða kwal 'βuske a su i'γwal:
 ¡Sóbrannos los dos! Que cada cual, cada cual busque a su igual:
 We have had enough of these two! May everyone, everyone find their equal:

'maxos kon u'siaz no se 'ðeβen 'xuntoz βer pwes 'sjempre a'kaβam mal.
 Majos con usías no se deben juntos ver pues siempre acaban mal.
 Majos with nobles should not be together seen because it always ends badly.

CHORUS MEN

al tra'er tal mu'xer. ¡de'βjo ka'λar! ¿pre'tende βen'θer al insul'tar?
 Al traer tal mujer. ¡Debió callar! ¿Pretende vencer al insultar?
 To bring such a woman. She should be quiet! Does he pretend to overcome the insult?

ʃten'dra 'esa ak'θjon kontesta'θjon! 'beo 'esto mal, ʃmal! ʃ'mui mal!
 ¡Tendrá esa acción contestación! Veo esto mal, ¡mal! ¡muy mal!
 You will need this action of reply! I see this is wrong. Bad! Very bad!

'kreo es'tan i'ɣwal: ke kor'ðeros per'ðiðos en un θar'θal.
 Creo están igual: que corderos perdidos en un zarzal.
 I think they are equal: lambs lost in the bramble patch.

ʃ'puðo su a'mor no tra'er! 'soβra aβ'lar!
 ¡Pudo su amor no traer! Sobra hablar!
 Its love could not bring! Needless to talk about!

'pero ja ke a'ki nos 'traxo tal mu'xer, ʃde'βjo ka'ʎar!
 Pero ya que aquí nos trajo tal mujer, ¡debió callar!
 But since such a woman was brought here to us, he should be quiet!

'maxos kon u'sias, no pa'reθe a 'naðje βjen, ni ez natu'ral.
 Majos con usías, no parece a nadie bien, ni es natural.
 Majos with nobles, doesn't seem good to anyone, nore is it natural.

ROSARIO

ʃmi kora'θon 'late in'kjetto! ʃen ke ku'βil, djoz 'mio, 'bine a ka'er
 ¡Mi corazón late inquieto! ¡En que cubil, Dios mío, vine a caer!
 My restless heart beats! In this lair, I came to fall!

ʃpor ðjos, sal'gamos, sal'gamos ja!
 ¡Por Dios, salgamos, salgamos ya!
 By God, let's go, let's go now!

FERNANDO

no, no, no 'ai βa'lor! pen'se a'ʎar a'ki un 'ombre 'pero no 'ai tal.
 No, no, no hay valor! Pensé hallar aquí un hombre pero no hay tal.
 No, no, there is no bravery! I thought to find a man here but there is not one.

PEPA

ʃja es supo'ner! ʃja es supo'ner! ʃja es supo'ner, ke nos 'iβa a βen'θer!
 ¡Ya es suponer! ¡Ya es suponer! ¡Ya es suponer, que nos iba a vencer!
 It is assumed! It is assumed! It is assumed that they are going to conquer!

ʃja es supo'ner ke nos 'fwesen aβen'θer!
 ¡Ya es suponer que nos fuesen avencer!
 It is assumed that we were defeated!

PAQUIRO

no a 'θepto a 'ki el 'reto, no, no, no.
 No acepto aquí el reto, No, No, No.
 I do not accept the challenge here, no, no, no.

mas 'ponga el se'ñor a 'prweβa mi βa'lor.
 Mas ponga el señor a prueba mi valor.
 But the Lord put my courage to the test.

CHORUS WOMEN

es pre'θiso ðespre'θjar 'toðo lo ke aβ'lo,
 Es preciso despreciar todo lo que habló,
 It is necessary to disregard everything that he spoke,

ke al 'kaβo el us'ia ðe βjera pen'sar ke 'naðje en su 'pro a 'ki a ðe eŋkon'trar.
 que al cabo el usía debiera pensar que nadie en su pró aquí ha de encontrar.
 The nobleman should think that within here nobody you find will benefit.

ter'mine la por'fia ja...
 Termine la porfia ya...
 End the dispute now...

¡'basta ðe insul'tar! ¡'basta!
 ¡Basta de insultar! ¡Basta!
 Enough of the insults! Enough!

¡'kjetos! no 'mas 'retos!
 ¡Quietos! No más retos!
 Quiet! No more challenges!

ja βe'ra 'este u'sia, si es ke em poz ðe 'γera βa,
 Ya verá este usía, si es que en pos de Guerra va,
 You will already see this noble woman, if it is pursuit of war go,

ke a 'ki, 'solo es'ta.
 Que aquí, solo está.
 Which is only here.

j es 'kaso ðe te'mer ke si 'algjen a 'ki 'soβre 'el 'βa, "ko'βarðes" os λama'ra.
 Y es caso de temer que si alguien aquí sobre él vá, "cobardes" os llamará.
 And it is for fear that someone here over him goes, "cowards" you will call him.

¡'kjetos!
 ¡Quietos!
 Quiet!

CHORUS MEN

ke 'el se 'aʎe 'loko o no, 'tanto se me 'ða;
 Que él se halle loco o no, tanto se me dá;
 That he is crazy or not, he gives me reason not to care.

'pero o'jendo lo ke a'ora aβ'lo, ni um 'maxo a'ki poð'ria te'ner pa'θjenθja ja.
 Pero oyendo lo que ahora habló, ni un majo aquí podría tener paciencia ya.
 But hearing what was spoke, there is not a majo here that could have the patience now.

¡ba! ¡'kjetos! ke 'ombres 'somoβ 'bea'kjetos!
 ¡Va! ¡Quietos! Que hombres somos vea... ¡Quietos!
 It goes! Quiet! That we are seen as men... Quiet!

si tan 'loko es'ta, es 'ora ja ðe ðar lo ke 'βuska 'tjempo 'a.
 Si tan loco está, es hora ya de dar lo que busca tiempo há.
 If it is so crazy, it is the time now to give him what he was looking for.

'ea, 'ea, i ke 'βea ke a'ki 'ai kjen 'da, kjen 'da i ða'ra...
 Ea, ea, y que vea que aquí hay quien dá, quien dá y dará...
 Hey, hey, and he sees that here who gives, who gives will get...

¡'kjetos! ke 'ombres 'somoβ 'bea'kjetos!
 ¡Quietos! Que hombres somos vea... ¡Quietos!
 Quiet! That men we see... Quiet!

Paquiro y los majos se abalanzan sobre Fernando; las majas los sostienen; Rosario se desmaya (Paquiro and the majos pounce on Fernando; the majos support them; Rosario faints)

Rapidamente conciertan un desafío Fernando y Paquiro, aprovechando la confusión. (Fernando and Paquiro quickly enter into a challenge, taking advantage of the confusion)

FERNANDO

¿'ora?
 ¿Hora?
 Time?

PAQURIO

laz ðjeθ. en el 'praðo. j aka'βamoβ ðe 'una βeθ.
 Las diez. En el Prado. Y acabamos de una vez.
 At ten. In the meadow. And we will at once.

A todos (To all)

'esto konklu'jo.
Esto concluyó.
Its finished.

FERNANDO

Con solicitud, a Rosario ()
ro'sarjo, por ðjos, 'biða mja!
Rosario, por Dios, vida mia!
Rosario, by God, my life!

PAQUIRO

Hacia donde está Rosario ()
¿'ke pa'so?
¿Qué pasó?
What happened?

PEPA

Por Rosario ()
¡no aywan'to!... la algara'βia ¡se termi'no!
¡No aguantó!... La algarabía ¡se terminó!
She did not endure! The raucus...it is over!

ROSARIO

A Fernando (To Fernando)
¡por ðjos! sal'gamos!
¡Por Dios! Salgamos!
By God! We leave here!

FERNANDO

¡sí, 'bamos!
¡Sí, vamos!
Yes, we go!

Salen Fernando y Rosario (Fernando and Rosario leave)

PAQUIRO

¡fan'daŋgo, 'pronto!
¡Fandango, pronto!
Fandango, quick!

PEPA

jo kanta're pwez ðjoz me em'bia lo ke ane'le.
Yo cantaré pues Dios me envía lo que anhelé.
I will sing because God sent me what I yearned for.

PAQUIRO

'eʎa se fwe kom mi ale'ɣria. ɟba!
 Ella se fue con mi alegría. ɟVa!
 She went with my joy. It goes!

CHORUS

Por Rosario (By Rosario)

ɟno aywan'to! ɟbai'lar! ɟbai'lar 'aθe olβi'ðar!
 ɟNo aguantó! ɟBailar! ɟBailar hace olvidar!
 It did not endure! Dance! Dance makes you forget!

PEPA

a'si ke el 'βaile em'pjeθa, si 'ai ðo'naire,
 Así que el baile empieza, si hay donaire,
 So the dance begins, if there is grace,

'asta el 'aire se im'preɣna ðe ma'xeθa. ɟo'le!
 Hasta el aire se impregna de majeza. ɟOlé!
 Until the air is impregnated with attractiveness. Olé!

FINAL (El Fandango) p. 114

La pareja marca los puntos del Fandango... Los del coro animan a los que bailan
The pair marks the steps of the Fandango ... The choir encourages those that dance

CHORUS WOMEN

ɟ'eso ez mað'rið i ma'xeθa! ɟo'le!
 ɟEso es Madrid y majeza! ɟOlé!
 This is Madrid and good looks! Olé!

CHORUS MEN

ɟo'le! xa'maz ɣo'θo kjen no βai'lo, kjen no βai'lo.
 ɟOlé! Jamás gozó quien no bailó, quien no bailó.
 Olé! Those who did not dance, never enjoyed, who did not dance.

xa'mas, xa'maz βai'lar, bai'lar βi jo, kwal 'oi a'ki se 'βjo.
 Jamás, jamás bailar, bailar vi yo, cual hoy aquí se vió.
 Never, never to dance, to dance I saw, which today was here.

em 'bjendote 'esos 'pjes, 'poko im'porta ja mo'rir ðes'pwes.
 En viéndote esos piés, poco importa ya morir después.
 In looking at you feet, little matters after dying.

ɟ'ai! um 'maxo es 'sjerβo fjel de 'esos 'pjes. ɟ'pepa!
 ɟAy! Un majo es siervo fiel de esos piés. ɟPepa!
 Ay! A majo is a faithful servant of those feet. Pepa!

¡'benga 'ese kan'tar! ¡ke βjen se 'aθe espe'rar!
 ¡Venga ese cantar! ¡que bien se hace esperar!
 Come to this singing! It is good to be made to wait!

CHORUS WOMEN

'biβa la 'ɣraθja, ¡o'le!
 Viva la gracia, ¡Olé!
 Long live grace, Olé!

CHORUS SOLO

la 'maxa si es ke a ðe ser, kom'forme ðjoz lo man'do, tres 'kosas 'aðe sa'βer:
 La maja si es que ha de ser, conforme Dios lo mandó, Tres cosas hade saber:
 The maja that is has to be, God commanded him, three things he must know:

araŋ'kar 'moɲos, ke'rer j olβi'ðar al ke olβi'ðo,
 Arrancar moños, querer y olvidar al que olvidó,
 Pulling out bows, and wanting to forget what he forgot.

la 'maxa si es ke 'aðe ser.
 La maja si es que hade ser.
 The maja if she is to be.

CHORUS MEN and WOMEN

'biβa la 'ɣraθja, ¡o'le! ¡'mui βjen, 'mui βjen! ¡'ai! ¡o'le! ¡'ai!
 Viva la gracia, ¡Olé! ¡Muy bien, muy bien! ¡Ay! ¡Olé! ¡Ay!
 Long live grace. Olé! Very good, very good! Ay! Olé! Ay!

¡ke 'pje! ¡'ai! ¡'mui βjen, 'mui βjen, por 'ese 'pje! ¡'ai! ¡o'le!
 ¡Que pié! ¡Ay! ¡muy bien, muy bien, por ese pié! ¡Ay! ¡Olé!
 That foot! Ay! Very good, very good, by that foot! Ay! Olé!

¡'nuŋka βi jo um 'pje 'komo el ke a'ora βi, ba ja um 'pje!
 ¡Nunca vi yo un pié como el que ahora vi, va ya un pié!
 I never saw a foot like he saw now, is already a foot!

ja, ke βo'nito 'pje! ¡o'le!
 ¡Ah, que bonito pié! ¡Olé!
 Ah, what a beautiful foot! Olé!

TABLEAU III

Noche de luna en el jardín de Rosario; ella esta sentada en un banco del jardín pensativa. El ruiseñor canta. (A moonlit night in Rosario's garden. She is sitting pensively on a garden bench. The nightingale is singing.)

ROSARIO

¿por'ke 'entre 'sombras el rwise'jor en'tona su armo'njoso kan'tar?
 ¿Porqué entre sombras el ruiseñor entona su armonioso cantar?
 Why between the shadows does the nightingale sing it's harmonius song?

a'kaso al 'rei ðel 'dia 'ɣwarða reŋ'kor i ðe 'el 'kjera al'gun a'ɣgraβjo βeŋ'gar?
 Acaso al rey del día guarda rencor y de él quiera algún agravio vengar?
 Perhaps the King of the day has a grudge and some sort revenge?

'gwarða ki'θas su 'petʃo o'kulto tal do'lor,
 Guarda quizás su pecho oculto tal dolor,
 Perhaps guard your chest such hidden pain,

ke en la 'sombra es'pera a'liβjo a'ʎar, 'triste ento'nando 'kantoz ðe a'mor, ¡'ai!
 Que en la sombra espera alivio hallar, triste entonando cantos de amor, ¡Ay!
 That in the shadow waiting to find relief, singing sadly songs of love, Ay!

de a'mor. ¡i tal βeθ al'guna flor temblo'rosa ðel pu'ðor ðe a'mar,
 De amor. ¡Y tal vez alguna flor temblorosa del pudor de amar,
 Of love. And perhaps some trembling flower of modesty of love,

ez la es'klaβa, ez la es'klaβa enamo'raða ðe su kan'tor!...
 Es la esclava, es la esclava enamorada de su cantor!...
 It is the slave, the slave in love with their singer!...

¡mis'terjo es el kan'tar ke en'tona em'bwelto en 'sombra el rwise'jor!
 ¡Misterio es el cantar que entona envuelto en sombra el ruiseñor!
 Mysterious is the singer that sings wrapped in shadow, the nightingale!

¡a! son los a'mores 'komo flor, 'komo flor a mer'θeð ðe la mar. ¡a'mor! ¡a'mor!
 ¡Ah! Son los amores como flor, como flor a merced de la mar. ¡Amor! ¡Amor!
 Ah! They are loves like a flower, like a flower at the mercy of the sea. Love! Love!

¡a! no 'ai kan'tar sin a'mor. ¡a! rwise'jor: es tu kan'tar 'imno ðe a'mor.
 ¡Ah! No hay cantar sin amor. ¡Ah! Ruiseñor: es tu cantar himno de amor.
 Ah! There is not a song without love. Ah! Nightingale: is your singing hymn of love.

Rosario se dirige lentamente hacía el interior de su casa, parándose de cuando en cuando para oír al ruiseñor. (Mientras tanto Fernando que ha escuchado las últimas quejas de Rosario, avanza en dirección al palacio de esta).

Rosario slowly goes into her house, stopping occasionally to hear the nightingale. (Meanwhile Fernando, who has heard Rosario's latest complaints, advances in the direction of the palace.)

Rosario queda apoyada en la reja hasta que Fernando la llama amorosamente. Rosario sobresaltada de pronto y enseguida como dolorida, pero siempre amorosa, responde a Fernando.

Rosario is leaning against the fence until Fernando calls her lovingly. Rosario is suddenly startled and painfully, but always loving, responds to Fernando.

Escena 2ª / Scene II

FERNANDO

¿me es'peras?

¿Me esperas?

You are waiting for me?

ROSARIO

¿pwez no e ðe espe'rar?

¿Pues no he de esperar?

Why would I not wait for you?

FERNANDO

ja supon'drias ke me ðe'rias korte'xar.

Ya supondrías que me verías cortejar.

You already supposed that I would see you court.

ROSARIO

miz 'notʃes i miz 'ðias 'para ti son.

Mis noches y mis días para ti son.

My nights and my days are for you.

FERNANDO

¿no 'ai, no, fik'θjon?

¿No hay, no, ficción?

There is no fiction?

ROSARIO

'antez 'mwera jo.

Antes muera yo.

I would die before.

FERNANDO

¿ni um mo'mento βaθi'laste?

¿Ni un momento vacilaste?

Not a moment you hesitated?

ROSARIO

no.

No.

No.

FERNANDO

'a 'poko ke mi 'mente 'algo 'βjo ðe 'eso ke o'prime krwel'mente, si a'mor se 'sjente.

Há poco que mi mente algo vió de eso que oprime cruelmente, si amor se siente.

Little to my imagination saw something of this that is cruelly depressing, if love is felt.

ROSARIO

'solo por ti fwe.

Solo por ti fue.

It was just for you.

FERNANDO

¿no se jo por'ke? ke si ya'lante 'otro 'ombre fwe, 'sola tu preβe'nirlo ðe'βiste.

¿No se yo porqué? Que si galante otro hombre fue, sóla tu prevenirlo debiste.

I don't know why? If another man was gallant, only you should have prevented it.

ROSARIO

'nunka pen'se, 'nunka pen'se ke a tal 'kosa 'ðjeses tu βa'lor.

Nunca pensé, nunca pensé que a tal cosa dieses tu valor.

I never thought, I never thought such a thing your courage could give.

FERNANDO

¡no 'saβes ke es a'mor!...

¡No sabes que es amor!...

You don't know what love is!...

ROSARIO

¿'ke no lo 'se?

¿Qué no lo sé?

What don't I know?

FERNANDO

kwal jo, no.

Cual yo, no.

Which I don't.

ROSARIO

pwes kjen tal sin'tjo, a ðe apar'tar ðe su a'mor lo 'triste.
 Pues quien tal sintió, ha de apartar de su amor lo triste.
 Then who such a thing felt, has set aside his love, sad thing.

FERNANDO

si, ro'sarjo: su'friste, 'pero 'mas jo.
 Si, Rosario; sufriste, pero más yo.
 Yes, Rosario; you suffered, but I more.

ROSARIO

¿por'ke ðe mi ðu'ðar?
 ¿Porqué de mi dudar?
 Why do you doubt me?

FERNANDO

no ez 'ðuða, no, ke 'mwerðe el kora'θon, 'esto ke kom 'fweyo me 'aθe aβ'lar.
 No es duda, no, que muerde el corazón, esto que con fuego me hace hablar.
 It is not doubt, no, that bites the heart, this that with fire makes me speak.

ROSARIO

¿pwes 'ke 'kausa tus pa'laβraz 'mweβe?
 ¿Pues qué causa tus palabras mueve?
 What inspires these words?

FERNANDO

'θelos ke sen'ti por tu ak'θjon.
 Celos que sentí por tu acción.
 Jealousy that I felt for your actions.

ROSARIO

es pre'θiso 'eso olβi'ðar j al a'mor la 'βiða konsa'γrar.
 Es preciso eso olvidar y al amor la vida consagrar.
 It is necessary to forget and love consecrates life.

FERNANDO

jO 'βiða a 'leβe!
 ¡O vida a leve!
 Oh, care free life!

ROSARIO

si, la 'βiða es 'toða aβ'roxos, 'maz la 'tuja kom mis ka'riθjas a're β'reβe.
 Si, la vida es toda abrojos, más la tuya con mis caricias haré breve.
 Yes, life is all problems, yours will be made brief by my caresses.

j 'eʎa en'tera az ðe ʝo'θar mi'randote em mis 'oxos.
 Y ella entera has de gozar mirándote en mis ojos.
 And you will enjoy entirely looking at you in my eyes.

FERNANDO

¡a, ro'sarjo, daz la 'kalma al kora'θon! ʝo, me i'nundas el 'alma ðe pa'sjon!
 ¡Ah, Rosario, das la calma al corazón! ¡Oh, me inundas el alma de pasión!
 Ah, Rosario, give calm to the heart! Oh, you flood my soul with passion!

ROSARIO

ʝo, ben'ditoz loz 'laθoz ðel ke'rer!
 ¡Oh, benditos los lazos del querer!
 Oh, blessed the ties of love!

FERNANDO

de los ke nos 'unen, 'sjento el po'ðer.
 De los que nos unen, siento el poder.
 Of which unites us, I feel the power.

ROSARIO

kae're jo en tuz β'raθos, 'loka ðe a'mor.
 Caeré yo en tus brazos, loca de amor.
 I will fall in your arms, crazy with love.

¡si, te a'ðoro! 'kwando a'ki no es'tas, triste 'ʎoro 'falta ðe tu ka'lor.
 ¡Si, te adoro! Cuando aquí no estás, triste llozo falta de tu calor.
 Yes, I adore you! When you are not here, I cry sadly without your heat.

FERNANDO

ʝo! tu 'eres 'toðo mi te'soro!
 ¡Oh! Tu eres todo mi tesoro!
 Oh! You are all my treasure!

ROSARIO

jo e lo'ʝrar ke tu 'fe por 'mi, 'sjempre 'sea kwal so'je;
 Yo he lograr que tu fé por mí, siempre sea cual soñé;
 I will obtain that with your faith in me, will always be that which I dreamed;

'kjero 'sjempre βer en tu faθ refle'xaðos el a'mor i la paθ.
 quiero siempre ver en tu faz reflejados el amor y la paz.
 I want to always see love and peace reflected in your face.

FERNANDO

'eso a'nelo, 'eso 'ansjo, 'eres tu mi ambi'θjon.
 Eso anhelo, eso ansio, eres tu mi ambición.
 That I desire, that I yearn, you are my ambition.

ROSARIO

fer'nando 'mio, no 'βeaz 'nuŋka em mi, fik'θjon.
 Fernando mío, no veas nunca en mi, ficción.
 Fernando mine, you never see fiction in me.

FERNANDO

¿me 'xuraz no olβi'ðar?
 ¿Me juras no olvidar?
 Do you swear to me not to forget?

ROSARIO

si 'eʎo es a'si, no e ðe xu'rar.
 Si ello es así, no he de jurar.
 If this is so, I am not swearing.

FERNANDO

¡o a'mor!
 ¡O amor!
 Oh love!

ROSARIO

¡'mio! ¡'sjempre! ¡'sjempre! ¡sin du'ðar! ¡sin du'ðar! 'sjempre ja a ʎo'θar!
 ¡Mío! ¡Siempre! ¡Siempre! ¡Sin dudar! ¡Sin dudar! Siempre ya a gozar!
 Mine! Always! Always! Without doubt! Without doubt! Ever since enjoying!

FERNANDO

¡sin du'ðar! ¡no 'maz 'ðuðas!
 ¡Sin dudar! ¡no más dudas!
 Without doubt! No more doubt!

ROSARIO

¿'ke?
 ¿Qué?
 What?

FERNANDO

ja es 'tarðe. e ðe mar'tfar.
 Ya es tarde. He de marchar.
 It is already late. I have to go.

ROSARIO

¿'ke es 'tarðe ja? ¿i no 'aʎaz 'moðo?...
 ¿Qué es tarde ya? ¿Y no hallas modo?...
 It's late already? And you have no way?....

FERNANDO

¡no, ro'sarjo, 'dexame!

¡No, Rosario, déjame!

No, Rosario, leave me!

ROSARIO

¡a! ¡no! ja lo 'se 'toðo... ¡o! ¡no! ¿le 'njeɣas a mi a'mor 'este 'rweɣo?

¡Ah! ¡No! Ya lo sé todo... ¡Oh! ¡No! ¿Le niegas a mi amor este ruego?

Ah! No! I already know everything.... Oh! No! Do you deny my plea of love?

¡o, por ðjos, de'βwelβeme el so'sjeɣo! ¡o, por ðjos, ben, ben!

¡Oh, por Dios, devuélveme el sosiego! ¡Oh, por Dios, ven, ven!

Oh, God, give me peace! Oh, by God, come, come!

no te 'sjentas, por ðjos, de 'ira 'θjeɣo.

No te sientas, por Dios, de ira ciego.

Don't you feel it, for God's sake, blind rage.

FERNANDO

'pjensa. ro'sarjo, ke 'torno 'lweɣo...

Piensa. Rosario, que torno luego..

Think, Rosario, I will return later....

ROSARIO

¡no!

¡No!

No!

FERNANDO

¡'bwelβo! ¡'bwelβo!

¡Vuelvo! ¡Vuelvo!

I return! I return!

ROSARIO

¡no!

¡No!

No!

FERNANDO

¡'bwelβo!

¡Vuelvo!

I return!

ROSARIO

¡no!

¡No!

No!

FERNANDO

¡'pronto!

¡Pronto!

Quick!

ROSARIO

¡ben! ¡a!

¡Ven! ¡Ah!

Come! Ah!

FERNANDO

¡'ea! ¡'bwelβo a'ki!

¡Ea! ¡Vuelvo aquí!

Ea! I will return here!

El Amor y la Muerte

Love and Death

ROSARIO

¡es un 'swepo! ¡a! ¡es krwel fatali'ðað! el des'tino es 'θjeɣo j es fa'laθ.

¡Es un sueño! ¡Ah! ¡Es cruel fatalidad! El destino es ciego y es falaz.

It is a dream! Ah! It is a cruel fatality! Fate is blind and false!

¡fer'nando, 'alma 'mia, 'bwelβe a mi tus 'oxos ja! ¡a, tu ðo'lor, a, me ate'naθa!

¡Fernando, alma mía, vuelve a mi tus ojos ya! ¡Ah, tu dolor, ah, me atenaza!

Fernando, my soul, turn to me your eyes now! Ah, your pain, ah, grip me!

¡si! ¿no βez mi a'fan?

¡Si! ¿No ves mi afán?

Yes! Don't you see my eagerness?

FERNANDO

ja la 'sjento forθe'xar...

Ya la siento forcejar...

I already feel the struggle...

ROSARIO

'mas ¿'ke 'temes si a'ki es'ta 'kjem por ti θjem 'biðaz 'ðjera;

Más ¿qué temes si aquí está quién por ti cien vidas diera;

What do you fear if here, who for you a hundred lives would give;

la ke no olβi'ðo xa'mas; la ke 'sufre seð ðe a'mar? ¡'aβla i 'sjente,
 La que no olvidó jamás; la que sufre sed de amar? ¡Habla y siente,
 The one that never forgets; that suffers thirst for love? Talk and feel,

'biða 'mia, ke el si'lenθjo es un do'yal!...
 Vida mía, que el silencio es un dogal!...
 My life, this silence is a noose!...

¡'mira, a'mor! 'be ke si 'aβlas, 'biða me 'ðas. ¡'aβla! ¡'aβla! ¡'aβla!
 ¡Mira, amor! Vé que si hablas, vida me das. ¡Habla! ¡Habla! ¡Habla!
 Look, love! Look that if you speak, life you give me. Speak! Speak! Speak!

¡o, tu, mi βjen! ¡a! no me βes, fer'nando mjo? ¡tem por ðjoz ðe 'mi pje'ðað!
 ¡Oh, tu, mi bien! ¡Ah! No me ves, Fernando mio? ¡ten por Dios de mí piedad!
 Oh, you, my love! Ah! Don't you see me, my Fernando? My God, have mercy!

FERNANDO

'asi... loz ðos... ¡mi βjen!... ¡a'ðjos!
 Asi... los dos... ¡Mi bien!... ¡Adiós!
 So...the two... My goodness!... Goodbye!

ROSARIO

fer'nando 'mio, por'ke a'ðjoz ði'xiste? ¿de 'kjem bas em pos?
 Fernando mio, porque adiós dijiste? ¿De quién vas en pos?
 Fernando mine, why did you say goodbye? Who are you going after?

¡'esas pa'laβras tan 'krweles son ke 'matan de impro'βiso mi ilu'sjon!
 ¡Esas palabras tan crueles son que matan de improviso mi ilusión!
 Such cruel words that unexpectedly kill my dream!

'dame um 'beso, ke ja βe'ras 'komo em miz 'laβjos 'fwerθa aλa'ras.
 Dame un beso, que ya verás como en mis labios fuerza hallarás.
 Give me a kiss, you will now see how in my lips you will find strength.

¿'biste mis 'oxoz βer'ter xa'mas a'si mi 'λanto por tu 'ðezðen?...
 ¿Viste mis ojos verter jamás así mi llanto por tu desden?...
 Have you ever seen my eyes shed tears like this by your disdain?...

jo 'soi tu a'mor, tu sos'ten, ben a tu ro'sarjo, ¡ben, o, ben!
 Yo soy tu amor, tu sostén, ven a tu Rosario, ¡Ven, oh, ven!
 I am your love, your sustenance, come to your Rosario, come, oh come!

¡o! mas ¡djoz mjo! 'ese mi'rar ke 'naða ja 'βe, 'naða 'βe...
 ¡Oh! Mas ¡Dios mio! Ese mirar que nada ya vé, nada vé...
 Oh! But, my God! That look that sees nothing now, sees nothing...

j el 'laβjo ke βe'se, 'muðo a'ora... j el 'rostro 'jerto: ¡'mwerto! ¡'mwerto!
 Y el labio que besé, mudo ahora... y el rostro hierto: ¡muerto! ¡muerto!
 And the lip that I kissed, now impaired... and the rigid face: dead! Dead!

¡'perði, djos 'santo, 'toðo el eŋ'kanto ðe ke fwi em pos!
 ¡Perdi, Dios santo, todo el encanto de que fui en pos!
 Lost, holy God, all the charm that I pursued!

ja'mor! ja'mor! ja'mor! por 'sjempre a'ðjos... ez la 'βiða un kauti'βerjo...
 ¡Amor! ¡Amor! ¡Amor! Por siempre adiós... Es la vida un cautiverio...
 Love! Love! Love! Always goodbye... Life is captivity...

maz la 'mwerte... la 'mwerte... ¡o! ¡mis'terjo! ¡o!
 Mas la muerte... la muerte... ¡Oh! ¡misterio! ¡Oh!
 But death...death...Oh! Mystery! Oh!

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Appendix: Illustrations



Fig. 1: Granados and his wife Amparo in their early years. Courtesy of the Boston Aethenaeum.



Fig. 2: Granados and his wife had six children, shown here ca. 1916. Eduardo, Solita, Natalia (front); Victor, Enrique, Paquito (back). Fig. 3: Schelling and Granados. Courtesy of the Boston Aethenaeum.

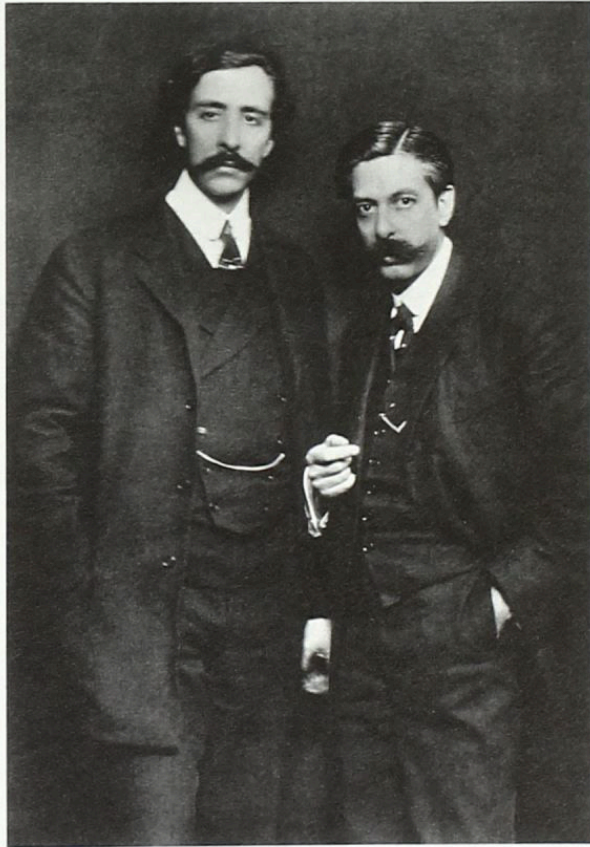


Fig. 3: Schelling and Granados. Courtesy of the Boston Aethenaeum.



Fig. 4: The people responsible for staging *Goyescas* at the Metropolitan Opera. (l to r) Periquet, Speck, Granados, Bavagnoli and Setti. Courtesy of the Boston Aethenaeum.

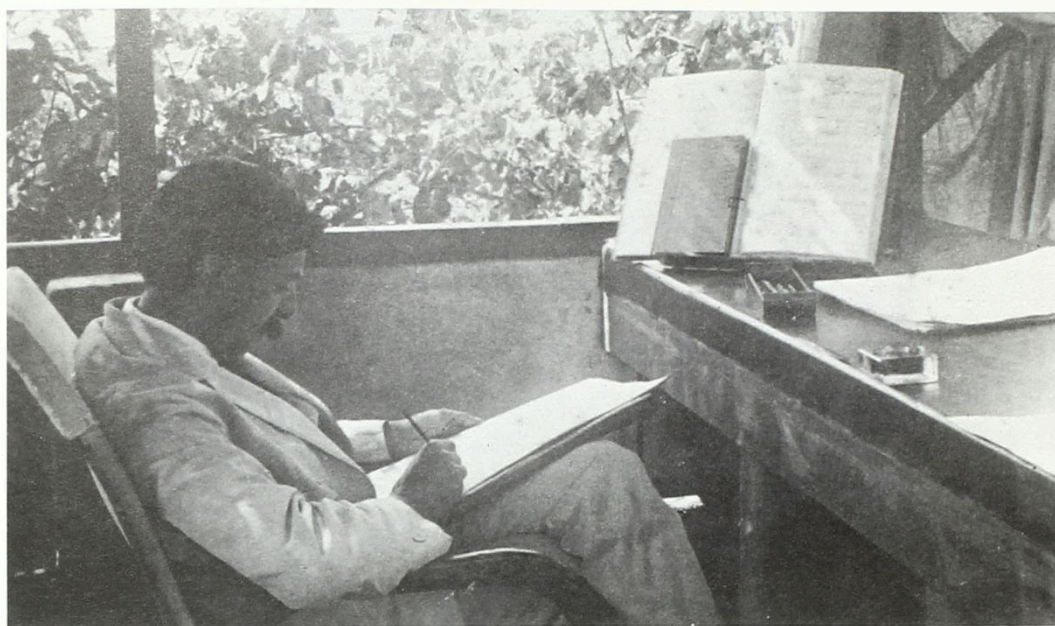


Fig. 5: Granados orchestrating *Goyescas* in his little cabin in Vilasar de Mar, probably in 1915. Courtesy of the Boston Aethenaeum.



Fig. 6: The principal singers in the world premiere of *Goyescas*: Fitziu, Martinelli, Perini and De Luca. Courtesy of the Boston Aethenaeum.



Fig. 7: The sets for *Goyescas* were some of the most lavish ever for a Met production. This is the set for Act II in the *Baile de candil*. Courtesy of the Boston Aethenaeum.



Fig. 8: Ensemble on stage in Scene I. Courtesy of the Boston Aethenaeum.